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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1240.  
[New Issue.]

SATURDAY, FEBRUARY 8, 1896.

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## LITERATURE.

*The Growth of British Policy.* By the late Sir J. R. Seeley, K.C.M.G., &c. In 2 vols. (Cambridge: At the University Press.)

WHEN Sir John Seeley's lamented death took place last January, it was known that an important work from his pen, dealing with some of the larger aspects of modern English history, was more or less ready for publication. Expectation is now fulfilled by these volumes, which are produced under the reverent and competent editorship of Prof. Prothero. The disciples of a teacher of the utmost truthfulness, and the admirers of a writer of the rarest fascination, when they reflect that these are his last words to them, have abundant matter for fresh gratitude and fresh regret.

British Policy, as Seeley conceived it, has a peculiar meaning. It is not, as one might suppose, the totality of British statesmanship, but the sum of England's foreign or international policy since England and Scotland began to draw together; and this book is an essay on British foreign relations between 1558 and 1702. The key to it is to be found in an article contributed by Seeley to the *Contemporary Review* for July, 1894, to which Prof. Prothero refers in his brief memoir, and which might with much advantage have been incorporated as an introduction to the book. In that article two faults were found with the prevailing treatment of English history. It was maintained that it was both too insular and too comprehensive, and that an inadequate treatment of foreign policy was the result.

"It is not sufficient to trace the course of internal development in our own country; we should trace at the same time the development of those other States which in various ways . . . have modified and received modification from our internal development. . . . In general, we undertake to treat everything at once—internal affairs, legislation, foreign policy."

And so the last-named is apt to be buried under irrelevant matter. The cure for these evils is to isolate foreign policy, and to treat it as constitutional and economic phenomena have in recent times been treated, and as certain international phenomena have been treated by M. Sorel in France, and by Droysen in Germany. The volumes before us represent Seeley's effort to apply the remedy he had suggested. They are thus eminently characteristic of their author, who distinguished himself as a theorist on historical writing and teaching, who strove to reduce theory to practice, and follow precept by example.

There can be no doubt that in the work before us a success has been achieved which may, without extravagance, be called brilliant. As Prof. Prothero reminds us, the task of treating European international history since the Reformation in the manner, and within the limits, of an intelligible and interesting essay is a gigantic one; and yet here undeniably the task has been accomplished. Nothing essential has been omitted, and yet there is neither confusion nor lassitude; no member is wanting to the august procession; no point is slurred in the entrancing drama. Such a triumph over such difficulty makes *The Growth of British Policy* Seeley's best historical work. In it alone, or in it with *The Expansion of England* as a pendant, does he realise his idea of history as concerned exclusively with the State. In *The Life of Stein* he was entangled in biography; in *The Short History of Napoleon* he was forced to swerve into narrative, in which he disbelieved, and in which he could not succeed. But here the State is everything; and here at last the reader is made to feel that for his edification, and even for his entertainment, the State is enough.

As a matter of course, the book starts from Charles V., and more particularly from his abdication in 1555, three years before the accession of Elizabeth. Charles, representing on the one hand the union between Austria and Burgundy, and on the other the union between the Empire and Spain, is the fountain-head of modern international history; and his abdication, which gave rise to the two branches of the House of Habsburg, is, for the policy of more than a century, the decisive moment of his career.

The marriage of Charles's grandfather Maximilian with Mary of Burgundy furnishes Seeley with his keynote:

"We shall have occasion over and over again to mark the vast consequences which flowed in many States, and often were intended to flow, from Royal marriages, so we shall cease to think of the system as Austrian, and shall regard it as almost the established system of foreign politics in the greater part of Europe."

After the marriage of Maximilian and Mary came that of Philip and Juana; and the vast dominions of their child were permanently ruled by family or dynastic influence.

While, by the union of Mary Tudor with Philip II. of Spain, England was for a moment threatened with final entanglement in the dynastic web, we are led to mark how the resolute maidenhood of Elizabeth preserved through many difficulties the insularity of the island-state, laid the foundations of union between England and Scotland, and so made possible what Seeley calls a national policy—that is to say, a policy animated by "a strong sense of national interest and a strong glow of national patriotism," almost amounting to the modern idea of nationality. The antithesis between those two systems, the dynastic and the national, is the main-spring of the book. The growth of our policy, according to Seeley, "consisted in throwing off the dynastic system and adopting instead a national system." The national system was not adopted for good until

the eighteenth century, when the Stewarts were got rid of and the dominant influences of British policy were commercial expansion and contention with France for the possession of the New World. Between the anticipation under Elizabeth and the completion under William III. came an interval of fluctuation which is invested by Seeley with dramatic interest. He makes us see the dynastic system restored slowly but steadily under the first two Stewart kings of England; while we are led to trace all the troubles which produced the Revolution of 1688 to an ultimate source in the marriage of Charles I. with Henrietta Maria, by which a French and Catholic bias was given to the English royal house. On the other hand, Cromwell's striking foreign policy is regarded by Seeley as a return to the national system of Elizabeth, "a kind of anticipation, though premature and precarious, of the national British policy of the eighteenth century." It was made so partly by the absence of kingship, with its dynastic entanglements and temptations; partly by the militarism of the Commonwealth, by which the State was enabled to give splendid effect to a policy of adventure, and to combine with other States for principle instead of family aggrandisement.

In the foreign policy of Charles II.'s reign Seeley finds a struggle between the national and dynastic systems. Charles was restored in leading-strings, and his early policy was essentially that of Clarendon. This policy, at least in comparison with that which followed it, may be called national—it involved no violent breach with Cromwellian tradition. When, however, Charles was set free by the disappearance of Clarendon and the other leading statesmen of the Restoration, he yielded to the bent common to all Henrietta Maria's children, and, by the Treaty of Dover, inaugurated a Bourbon and Catholicising policy which, pursued with less craft, but without more real violence, by James II., led to the Revolution.

But while there is an ignoble and "unnational" dynastic policy, there is a dynastic policy which is a blessing and ministers to the best national interests. Such a policy was the marriage of James IV. of Scotland with Margaret Tudor; and such, above all, was the marriage of William III. with Mary of England in 1675. Nothing in the book is fresher or more valuable than the treatment of Anglo-Dutch relations between 1641 and 1688. We are so apt to think of the United Provinces as a republic that we miss the full significance of the Stadholderate. The monarchical aspect of Dutch politics is by Seeley brought into just prominence, and thus we realise the double mission of the hero of 1688. He was no mere pilot-adventurer summoned in extremity to steer the ship of the State through unexpected breakers, but in blood and bone, by birth and by marriage, a Stewart of the Stewarts, the heir of a monarchical tradition alike in England and in Holland, and yet the instrument of Britain's final deliverance from family politics, her consolidator on a basis of unhindered national strength.

With the completion of the Revolution—

not, indeed, in the event of 1688, but in the Act of Settlement and the union with Scotland—Seeley's task comes to an end. With Anne on the throne, and the Hanoverian succession secured, British Policy attained maturity and became "fixed." Britain was now a united commercial State, one of the great sea powers of the world; now begins the epoch of her expansion in rivalry with the other great sea power, France.

It would be difficult to overstate the merit of this book, whether considered as characteristic of its author, as a piece of literature, or as an educational text-book. There is, indeed, a unity in all Seeley's work, in which *The Growth of British Policy* fully shares. He was not, as he might at first sight appear, a desultory writer on disconnected subjects, such as religion, history, and literature, but a thinker for whom there was essentially but one interest—namely, society, studied either specifically in the state, or more widely in humanity, as the subject of vast religious and intellectual influences. Looked at in this light, *The Growth of British Policy* falls into line even with *Eccle Homo* and *Natural Religion*, and it is worthy of its comrades. Seeley's peculiar genius, that of an original, impartial, and open-minded observer of large social and intellectual changes, determines all his work and explains the naïveté, freshness, and purity of his consistent and fascinating style. The secret of his distinction is in his originality: the originality as of one who, in spite of the fullest maturity of cultured thought, looks on men and things with the unspoiled apprehension of a child.

Regarded as literature, the work reaches and maintains the high standard of its author. The charge of dullness, so often brought against historians who distrust the picturesque style, is assuredly not relevant to this book, where States are shown to move and counter-move with the grace, precision, and inevitableness of figures in some stately dance. So well managed is the evolution of the story that the introduction of each new element into the complex whole comes without bewilderment, and one reads on with unflagging interest to the end. Nor is the book without vivid personal touches. Elizabeth lives again, standing out "among an armed nation like Britannia herself"—Oliver with his "Pant-evangeli-cal idea," Charles II. with his "indolent adroitness," are much more than names or shadows. Above all does William III., the reconciler of so many antagonisms, the champion of so many interests, receive fresh and fitting tribute.

As an educational manual the essay will be of the highest value. Students of history at the Universities have many excellent aids to familiarity with constitutional and economic phenomena; but they have hitherto had to range over wide and separate fields for results such as are here brought together with so much coherence and force. Now, at last, they may easily know all that was at stake while Mary Stewart reigned in Scotland or while the fate of Philip II.'s suit to Elizabeth hung in the balance; here for the first time the historic importance of royal marriages is made current coin; henceforward, let us

hope, "War of Devolution" and "Spanish Succession" will cease to be mere flying signals of *ennui* and despair. Though minute criticism of work so excellent as this would be out of place, it is impossible to avoid reflecting both on the strength and weakness of Seeley as a teacher of history. In the inevitable division of labour between research and reflection Seeley took his place in the latter category. He accepted the material which the searchers and sifters gave him, and drew from it large generalisations and telling morals. The sympathy of our learned centres is with research, because it is as a rule more solid and genuine than what gives itself out as the philosophy of history; but there are so many instances of the sterility of mere hypotheses founded on extreme minuteness of evidence that we must turn with gratitude to thinkers who are able to refer well-ascertained facts to a living intellectual order.

That Seeley's method is not without dangers is evident enough even from the book under consideration. In all brilliant and original comment on well-known facts there is some risk of the far-fetched and the fantastic: of artificial antitheses, illusory comparisons, and unsuccessful affiliations. Is not, for example, Seeley's effort to make Cromwell's influence so largely responsible for the policy of the two last Stewart kings a little forced and fanciful? Is not the revolutionary character of the period 1673 to 1688 a little overstated in the attempt to avoid understating it? Is not perfect sobriety somewhat sacrificed to effect when James II. is spoken of as "a sort of Gallican," or when William III. and Marlborough are called the "two Cromwells" of the "Second Revolution"? One might also perhaps take exception to the almost Carlylese reiteration of vague or question-begging words, such as the "Imperialism" of Oliver Cromwell, or the "Machiavelism" of Charles II. What comes to the teacher as a luminous suggestion is not always safe as a naked light in the disciple's hand.

As might be expected, the care of author and editor has kept the accuracy of the work up to a very high standard. One or two sentences suggest, if they do not necessarily imply, error. Thus the expression on vol. i., p. 12—"Two Habsburg emperors, Rudolf and Albert, reigned in succession"—obscures the fact that between the death of Rudolf and the election of Albert there intervened the six years' reign of a prince of another house—Adolf of Nassau. Again, on vol. i., p. 32, Seeley writes as if he reckoned the Magyar Hungary as a Slavonic kingdom. Once more, what are we to make of this (vol. ii., p. 86)?

"What we loosely call the Protectorate is in fact four or five different governments—the government of a lord-general with an assembly of Puritan notables, the Protectorate under the instrument of government, imperialism by means of the major-generals," and so on.

Surely, to speak of the Commonwealth as a Protectorate before there was a Protector is very loose indeed.

When we arrive, all too soon, at the end of this book we think with deep regret how we should have prized such invaluable

guidance through the mazes of international detail in the eighteenth century. Still, there is *The Expansion of England*; and for that, so far as it serves us, we must be thankful. Sir John Seeley modestly speaks of his work as an introduction, but we must not be misled by that. We have in *The Growth of British Policy* something much better than a sketch or a fragment: we have at once a touching memorial and a monument that will endure.

DAVID WATSON RANNIE.

*Miscellaneous Studies.* By Walter Pater. (Macmillans.)

THIS is the eighth of the familiar dark green volumes, bearing the name of Walter Pater, which fill a considerable space on the shelf, where, only ten years ago, *The Renaissance* stood alone. Since then, as the fruits of his genius ripened slowly, he gave them deliberately to us; but of late more rapidly, since the completion of *Marius the Epicurean*, his longest work, left him free to finish in his scrupulous manner the short essays and "imaginary portraits," which used to appear in the monthly reviews and reappear, more scrupulously finished still, in volumes. Some of these scattered writings, reverently gathered by Mr. Shadwell, form the present book, nearly, if not quite, the last which we may look for. In the useful chronological list of Pater's published writings, appended to Mr. Shadwell's preface, we notice only two—the fragmentary "Gaston de Latour" and an essay on Giordano Bruno—which have not been reprinted. The list contains no reference to the essay by Pater prefixed to Mr. Shadwell's own translation of the *Purgatorio*, published in 1892. The omission is doubtless intentional, and it is not for us to question its propriety; though we should have been glad to see the essay itself, slight as it is, included among its author's Miscellanies. One inaccuracy in the aforesaid list forces itself upon our notice, for it refers to the essay on Pascal, actually the last to appear of Pater's writings. The date of its publication in the *Contemporary Review* is here given as December, 1894; though the correct date, February, 1895, appears at the head of the essay itself. So provoking a misprint as that of "land" for "hand," on p. 34, in the lecture on Raphael, should not have been transferred without correction from the pages of the *Fortnightly Review*. "Mettre les points sur les i" is a maxim which the editor of scholarly works need not despise.

The contents of the volume are indeed miscellaneous, and should appeal to readers of very varied taste, though they are as little likely as any of the author's writings to be popular. There are two essays on literature, two on Italian painting, two on French architecture; then comes a group of three "imaginary portraits," to adopt Pater's own term for his studies of a period or a type of character under the guise of fiction. In "Emerald Uthwart" he is more nearly a novelist than elsewhere, but lacks rapidity of movement: the thing is not so much a narrative as a meditation. Lastly, in "Diaphaneité," a previously un-



published essay of very early date, we find analysis of character pure and simple, a severely abstract disquisition on one of "those evanescent shades, which fill up the blanks between contrasted types of character." So evanescent is it, that it refuses to take a tangible or visible form, or restrict itself by the conditions of personality :

"Ter frustra compressa manus effugit imago."

The style is curiously unlike that of later years, with its slow development of a thought by a series of plastic touches which appeal to the imagination, adding colour and shape even to the object of a purely intellectual process. Here there is no lack of light, but the flashes are misdirected and bewildering, so that they neutralise one another, and obscurity results. Aphorisms and paradoxes follow one another in brief, incisive phrases, which, as he says elsewhere of Mérimée's creations, have no atmosphere, and need expansion to gain that "expressiveness" which is "the essence of all good style, whatever its accidents may be."

To this expressiveness, which he admires in Pascal, Pater himself, even—nay especially—in his later work, does not always attain. Felicitous as he is in the single phrase, he has not mastered the structure of the period, and falls too easily into the snare of the parenthesis. Here is an example of loose structure :

"They seem scarcely meant for him—words like those! increase however his sense of responsibility to the place, of which he is now more exclusively than before a part—that he belongs to it, its great memories, great dim purposes; deepen the consciousness he had on first coming hither of a demand in the world about him, whereof the very stones are emphatic, to which no average human creature could be sufficient; of reproof, reproaches, of this or that in himself."

Another besetting sin is the inability to choose between two alternative expressions almost, though not quite, identical in meaning, with the result that he places both, side by side, in a sentence where only one could rightly be admitted. Nay, he will even add a third, now and then. It is not fair to quote critically from the essay on Pascal without remembering that it was left unfinished at Pater's death; but such a sentence as the following betrays this hesitating manner of composition, of which the traces were not always removed in the last revision :

"In that somewhat gloomy, that too deeply impressed, that fanatical age, they were the Calvinists of the Roman Catholic Church, maintaining, emphasising in it, a view, a tradition really constant in it from St. Augustin, from St. Paul himself."

We are not blind to the faults of Pater's style, but it is more pleasant to dwell on its merits; and there are many pages in the present book which are full of his peculiar, inimitable charm. There are exquisite descriptions of pictures, the *Ansidei* Madonna, Moretto's St. Ursula, Borgognone's deacons in the Certosa. Many travellers in Lombardy are probably unaware that it contains anything worth seeing except Milan Cathedral and the

lamentable ruin of "The Last Supper." Only those whose curiosity has led them into less familiar sanctuaries, at Varallo, Novara, Pavia, Bergamo, and Brescia, can appreciate Pater's sympathetic studies of the local art of those towns, all within sight of the Alps. The special fascination of it lies in the perfect harmony between the painting and the surroundings amid which it grew into being, amid which it still remains: surroundings in the narrower sense, chapel or sacristy, with their tarsia-work and precious inlaid marbles, their dainty terra-cotta mouldings by Raimondi, or the frame, perhaps, of a door or window by Amadeo of Pavia, all set within some stately fabric of Bramante's or Borgognone's own design; surroundings, again, in the wider sense—the town, with its palaces and fountains, the hill on which it stands, or the plain around it, and ever beyond these the white peaks in the North. This special fascination appealed most strongly to so sensitive an observer as Pater. In a few pages of discursive notes he has expressed exactly the distinctive charm of every one of these towns and of the artist who is most peculiarly at home in it, who can indeed hardly be studied elsewhere. Ferrari, Borgognone, Romanino, and Moretto are the artists of whom he has most to say. Yet he seems hardly to have noticed sufficiently the work in fresco of the two first-mentioned painters. The sound of "much exquisite church-music, violins or the like," the music still to be heard at Novara—that is just what one associates with Gaudenzio Ferrari: but it is above all that wonderful dome full of angels at Saronno that makes his name melodious. And, granting the majestic strength of the bishops and deacons in Borgognone's altarpieces at the Certosa, yet we find him stronger and more majestic still in the vast, solemn frescoes of the transepts, or of the apse of S. Simpliciano at Milan.

On Raphael less remains to be said, unless you take up the cudgels for Bode or Morelli and discuss the Venetian Sketch-book; and if Pater has said the obvious things about him with a diction more ornate than is commonly found in a University Extension lecture, he has not altogether avoided blunders, and has not impressed his own personality strongly on the subject. Only the above-mentioned page on the *Ansidei* Madonna is memorable for a few beautiful sentences :

"In this cool, pearl-grey, quiet place, where colour tells for double, the jewelled cope, the painted book in the hand of Mary, the chaplet of red coral—one is reminded that among all classical writers Raphael's preference was for the faultless Virgil. . . . He seems still to be saying, before all things, from first to last, 'I am utterly purposed that I will not offend.'"

That is a favourite thought of Pater's, to be traced in all his books: the value of colour enhanced through economy, "counting for double" against a background of "Lenten or monastic colours, brown and black, white and grey." He knows the effect of such economy, such sudden contrasted brilliance, in his own art of writing prose. No one who heard him read his lecture on Mérimée at Oxford can have forgotten the startling

words, with which he closed a paragraph of criticism on Mérimée's historical essays :

"As if he but held up to view, as a piece of evidence, some harshly dyed oriental carpet from the sumptuous floor of the Kremlin, on which blood had fallen."

In the essays on two great French churches, Amiens and Vézelay, he emphasises most successfully the correspondence of either building to one of two contrasted types: "As Notre-Dame d'Amiens is pre-eminently the church of the city, of a commune, so the Madeleine of Vézelay is typically the church of a monastery." The two essays are inspired by the thought of this contrast between the secular and the regular clergy, the lay and the monastic craftsmen, the Gothic and the Romanesque style, the lightness of Amiens, the solidity and gloom of Vézelay. Everybody knows Amiens; but without endorsing Shelley's opinion that "There is nothing to see in France," there must be many, like the present writer, who had never heard of Vézelay till Pater wrote about it. It lies in a secluded part of Burgundy, far from any main line of railway, or from any considerable town, but in a beautiful district where the vines and the red-brown soil, glowing in mid-summer sunshine, seem to belong not to Central but to Southern France. Pater seems to have visited the place in gloomy weather, and this may have caused him to exaggerate the sombreness of "the grandest Romanesque interior in France, perhaps in the world." He may have travelled on some dark day from Vézelay to Auxerre, for there, too, in *Denys l'Auxerrois*, he set his architecture against a sky darkened with rain and storm-cloud.

His *Denys* was an *avatar* of Dionysus in the monastic middle age. It is the same strange fancy of a pagan god reappearing among bewildered, superstitious monks, a freakish visitor, causing disaster in the end, which has inspired "Apollo in Picardy" in the present volume. The catastrophe in the present story is the slaying of a second Hyacinthus by a mischance in quoit-playing, whereon the blue-bells burst into bloom, and poor, half-witted Prior Saint-Jean is suspected of the murder of the novice. Pater seems to have a grudge against Apollo, "that theatrical old Greek god," as he calls him in "Emerald Uthwart." In Picardy he is wantonly cruel, this Brother Apollyon, Apollo the destroyer, who kills for pastime in the night the gentle inmates of the monastic pigeon-house. But he is Apollo the healer too, who can calm by his harp-playing fits of madness in the Prior, and charm the very stones under the builders' hands into a graceful order. It is a fantastic but beautiful story, told in Pater's lightest manner, with many touches of humour, and innumerable felicities of diction.

The other two "imaginary portraits" are somewhat morbid and gloomy, dwelling too much on the details of disease and death, which cast a shadow in each over a young life. But we could not well spare the pages in "Emerald Uthwart," which describe the life at the King's School at Canterbury, under the shadow of the great cathedral, and the awakening of the

literary instinct in the backward English lad, under the influence of the *genius loci*, the influence of the old walls themselves. Delightful, too, is the description of the "house" in which the "child" of the other story, Florian Deleal, was born and bred, with the traces of French taste about it: hereditary taste in a family which claimed descent from Watteau, as Walter Pater liked to think that he himself was akin to his namesake, Watteau's pupil, Jean Baptiste Pater.

And now, if we are saying farewell to him, remembering how much in Italy, France, and Greece he has quickened with the breath of his imagination, may we borrow the words of Vernon Lee, and express our gratitude to Walter Pater for "that which, in expounding the beautiful things of the past, he has added to the beautiful things of the present"?

CAMPBELL DODGSON.

*A Second Series of Fleet Street Eclogues.* By John Davidson. (John Lane.)

"WHY will you hug the coasts of hell?" cries one of Mr. Davidson's patriotic journalists to Menzies, who is protesting that "there is no England now," and whose sombre outlook can take in neither the glory of the spring nor of his country's present:

"I cannot see the stars and flowers,  
Nor hear the lark's soprano ring,  
Because a ruddy darkness lowers  
For ever, and the tempests sing.  
I see the strong coerce the weak,  
And labour, overwrought, rebel;  
I hear the useless treadmill creak,  
The prisoner cursing in his cell;  
I see the loafer-burnished wall;  
I hear the rotting match-girl whine;  
I see the unslept switchman fall;  
I hear the explosion in the mine;  
I see along the heedless street  
The sandwichman trudge through the mire;  
I hear the tired quick tripping feet  
Of sad, gay girls who ply for hire."

An undeniably powerful indictment. There are two such pessimists, preachers, unflinching observers—call them what you will—in Mr. Davidson's chorus; and it is to be remarked that their creator, perhaps unconsciously, gives them the best of the argument. Here and there the debate ("debate—the sergeant-major of the tongue")—

"... Debate  
That overmasters armies; that distills  
From rancorous commotion amity"—

flows; each puppet (for all are puppets save Ninian) takes up his parable, but always Menzies and Ninian, *advocati diaboli*, conquer in the end. Menzies, indeed, is a waverer. In "St. George's Day" the Eclogue from which the passage above is quoted, he considers on what foundations the "weal and strength" of England stand. "This is St. George's Day," cries Basil. "St. George? A wretched thief, I vow," answers Menzies; and then Herbert and Percy, twin Jingoese, fall to and sing their country's praise in lines which show how Mr. Davidson, spite his vigour and resource, his exquisite fancy and unfaltering power, can lose his sense of criticism and descend to a whole passage

made weakly by rhymes leading, not following, the sense:

"HERBERT: St. George for Merry England then!  
For we are all good Englishmen!"

"PERCY: We stand as our forefathers stood  
For Liberty's and Conscience's sake."

"HERBERT: We are the sons of Robin Hood,  
The sons of Hereward the Wake."

"PERCY: The sons of yeomen, English-fed,  
Ready to feast or drink or fight."

"HERBERT: The sons of kings—of Hal and Ned,  
Who kept their island right and tight."

"PERCY: The sons of Cromwell's Ironsides,  
Who knew no king but God above."

"BASIL: We are the sons of English brides,  
Who married Englishmen for love."

These precious, rhyming optimists, by a process of reasoning none too clear, arrive at the declarations of

"St. George for Greater England, then!  
The Boreal and the Austral men!"

that "Yankee blood is English blood"; and that "we are the world's forlorn hope"—and it is this last picturesque sentiment which wins over the recalcitrant Menzies to a proper state of patriotism.

This Imperial Eclogue contains one really fine passage:

"The Sphinx that watches by the Nile  
Has seen great empires pass away:  
The mightiest lasted but a while;  
Yet ours shall not decay.  
Because, although red blood may flow,  
And ocean shake with shot,  
Not England's sword but England's Word,  
Undoes the Gordian Knot.  
Bold tongue, stout heart, strong hand, brave brow  
The world's four quarters win;  
And patiently with axe and plough  
We bring the deserts in."

The "but a while" of the third line is an instance of a curious infelicity which sometimes marks Mr. Davidson's work at its best. Thus, in a passage of exquisite description, a line occurs—"The ewes sedately browse the three-piled nap"—disastrous to the appreciation of a sensitive ear.

In "St. George's Day" it is Menzies, the Radical, who interests; and in "Lammas," the longest and the most seriously intentioned of the five Eclogues, it is Ninian, weary, insane almost, with his sad visions, who most attracts and convinces. I would there was space for adequate quotation from his descriptions of Edinburgh from Arthur's Seat, of the "Medway's bank," or of the sea when "the passionate sun flames through the shrivelled cloud"; or, again, of the sad burden of heredity under which he labours, the malady *fin de siècle* but serious—"the worm obscene in whose close coils I writhe." Here Mr. Davidson allows no reservation of his strength: the character is made clear with master strokes, his mind diseased and vision-haunted, a warning and a horror. I quote the passage with which the poem closes, the passage in which its characteristics meet, and the lines with which Ninian flings out from his friends into the darkness of fate.

"Yes... See,  
They throng the room!—no spectres, but themselves:  
Sibilant depths of darkness; avenues  
Of latticed light; ambrosial, pine-strewn glades;  
Ravines and waterfalls; the green-grass turf,  
Where primroses by secret alchemy

Distil from buried treasure golden leaves,  
And where forget-me-nots above the tombs  
Of snow-drops hang their candelabra, trimmed  
With azure light—turquoise by magic roots  
Drawn from the bowels of the earth and changed  
To living flame; roses, laburnum, lilac;  
Sunrise and sunset like a glowing vice  
Bloodstained that grips the world; the restless moon

Swung low to light us; clouds; the limpid sky;  
The bourdon of the great ground-bee, athwart  
A lonely hill-side, vibrant on the air,  
And subtler than the scent of violets;  
Sonsorous winds, storm, thunder, and the sea."

Were this poem alone, the impression it leaves would stamp Mr. Davidson as a poet of first-rate power. His sad conceptions have never received juster treatment. Ninian's son haunts one as does Little Father Time of Mr. Hardy's last novel.

But what has the volume, the reader who remembers "Ballads and Songs" and the first series of Eclogues may ask, of those qualities that are specially associated with Mr. Davidson's name—the qualities of observation, of picturesque description? Of such there is no lack. The mere phrase, "the loafer-burnished wall," in the first passage I have quoted, displays the old minute power of vision; and I could transcribe stanza after stanza steeped in the love of nature at her simplest, verses of the softest, most unconscious beauty. Here, for instance, from "All Hallow's Eve," one quatrain on the close of autumn in London:

"The dripping ivy drapes the walls;  
The drenched red creepers flare;  
And the draggled chestnut plumage falls  
In every park and square."

The alliteration is magnificent, and yet the three adjectives seem inevitable, and the picture the quatrain conjures up is absolutely just and true. And so again and again: passage after passage wins the reader, convinces him that in Mr. Davidson we have a poet who, were all his other qualities of virility—almost wanton power—denied, would still live by his exquisite appreciation of the woods and lanes, of the secrets of the forest. But we know how much else his genius holds, how strong a criticism of life, how much narrative power, and how much keen insight into character. And the criticism of life is always relevant, never unnecessarily obtruded. That it is not optimistic he would possibly deny. But one cannot but take the impression given by this and his previous books. Here is his outlook, it seems to me, summed up in one short passage:

"For the fate of the elves is nearly the same  
As the pitiful fate of men:  
To love; to rue; to be and pursue  
A flickering wisp of the fen."

"We must play the game with a careless smile,  
Though there's nothing in the hand;  
We must toil as if it were worth our while  
Spinning our ropes of sand;  
And laugh and cry, and live and die  
At the waft of an unseen wand."

GRANT RICHARDS.

*Buckle and his Critics: a Study in Sociology.*  
By John Mackinnon Robertson. (Son-nenschein.)

THIS is a book in which good and bad qualities are so mingled that it is hard to do full justice to the former without slurring over the latter. It is a solid, honest, and



careful piece of work. But then its very solidity is a fault, for it is unquestionably heavy; and, while it is honest, the honesty is that of an enthusiast. Towards the end the writer asks credit "for some judicial comparison of *pros* and *cons*, and for a certain measure of impartiality; to which last I pretend on the score of sharing opinions that Buckle disliked and denounced" (p. 546). The ground upon which Mr. Robertson founds the claim to impartiality is an extraordinary one; and that quality is probably among the last which the average reader would ascribe to his book. It is throughout the argument of a partisan. Mr. Robertson is a disciple too intelligent to agree on every point with his master. He knows that it is not given to any man to be right in all things—most of us have sufficient independence for that—and he knows that Buckle himself, had he lived till the present day, must, in the ordinary course of development, have taken a different view of many things. That consistency which maintains unchanged all opinions whatsoever is the monopoly of the inane. But neither where he agrees with Buckle, nor where he differs from him, is Mr. Robertson's tone of mind judicial. One of the points wherein he dissents from Buckle is that whereas the latter was a "Theist, and at times even a sentimental Theist," Mr. Robertson is very much the reverse. Indeed, Theism is to him a red rag. He does not argue the question out; for to have done so, and to have followed the same course with the numerous other subjects touched upon, would have been to enlarge the book beyond all bounds. But if he is right in passing summarily over the subject, he is wrong in permitting himself to speak in a heated and violent tone when ever he refers to it. A man of judicial mind, under such circumstances, would have contented himself with a calm and moderate, though firm, expression of opinion. Mr. Robertson is never calm and never moderate. Wherever Buckle condemns theological tendencies of thought he is warmly praised, wherever he stops short he is condemned.

"Though he makes the extremely inconsistent concession of describing the Hebrew and Christian religions as in themselves superior to the ages in which they were promulgated, his insistence on the impotence of religious teaching to improve a people not already prepared for it leaves him in sharp practical antagonism to the theological spirit. 'The religion of mankind,' he says in so many words, 'is the effect of their improvement, not the cause of it.' And in the concrete cases of Spain and Scotland, with which he dealt at length, he argued with merciless persistence, and with an endless array of proofs, that the religious spirit had only wrought for incivilisation and unhappiness, blighting alike domestic life, culture, and national lustre" (p. 11).

"We are provoked to say, in reading his own [Bishop Stubbs's] pages, What could not such a judgment have done if it had not been added by such a theology? That is what orthodoxy still does for us. But a free man is not doomed to any such self-humiliation; and Buckle at his worst never comes within sight of it" (p. 297).

The man who wrote thus is not a man of judicial mind. The passage last quoted is in bad taste; the previous one is, to say the

least, extreme. We need not be orthodox, we need only be unprejudiced, to reject Buckle's weak generalisation, that religion is only the effect, and not likewise the cause, of improvement. Neither need we go deep into philosophy to discover that in human society effects are also causes, and causes are also effects. Doubtless religion is the effect of improvement, in the sense that men must have made some advance, must have some rudiments of civilisation and morality, must be at least human before they can be religious. Doubtless they must have made great advances before their religion is worth much. But who except a doctrinaire would deny that religion is in turn a cause? It would surely be in the highest degree absurd to deny the influence of Christianity in elevating the barbarians who overthrew the Roman empire. Even those may admit this influence to the full who do not believe that Christianity is, in Mr. Robertson's sense, "true." Reject all the supernatural part, and there still remain the historical facts, with all their complex effects upon the barbarian tribes. And Buckle's boasted demonstration in "the concrete cases of Spain and Scotland," though it seems to satisfy Mr. Robertson, does not satisfy many students of history. To take the case of Scotland, as the more familiar to me. It is certainly true that religion at various times did mischief there. The Catholic Church before the Reformation was exceedingly corrupt, and undoubtedly did no little harm. Yet the Catholic Church, or Catholic Churchmen, founded three out of four of the Scottish Universities, and had even before the Reformation so far diffused the means of education as to justify the passing of an Act of Parliament in 1496, whereby all barons and freeholders of sufficient wealth were required to send their sons to school till they had acquired "perfyrt Latin." The Reformation, too, did harm in many ways. In its after-effects it checked literature and art, and on all the humanist side narrowed and hardened the lives and minds of the people. Yet the Reformation produced one of the most liberal schemes of popular education ever known; and if the scheme was docked and shorn, the fault was not the fault of religion, but rather of the want of it. Buckle's view, and Mr. Robertson's in a still greater degree, is vitiated by the fact that they look almost exclusively at the dark side of the shield. We calmly reject such views the moment we reflect that a similar method of criticism would condemn every human institution that ever existed.

There are in Mr. Robertson's book many evidences of a similar disposition towards other things as well as theology. Another which may be instanced is his tone with respect to universities and the training they give. That the training in question has faults, that it tends to conservatism, and that genius has, as a rule, owed comparatively little to it, most men would probably admit. But this is not enough for Mr. Robertson. He speaks throughout with a contempt of university education and a violent hostility to it that could only be justified in relation to something positively bad.

These are faults of detail, though they

are faults of some magnitude. A point of greater importance is that, if we accept Mr. Robertson's own view, he has spent most of his strength and taken up most of his space in the self-imposed task of refuting fools; for the critics of Buckle, according to his showing, are little better than fools. The obvious retort is, that the thing was not worth doing. If Buckle is as great a man as Mr. Robertson supposes, we should be more easily convinced by a serious attempt to prove that his generalisations are right, than by an elaborate examination of the points in which his critics have been wrong. It is true there is much that is positive mingled with Mr. Robertson's negative criticism; but we get the positive conclusions in what is probably the least attractive, the least impressive, and the least intelligible shape. Mr. Robertson is indeed always intelligible in detail, for he is clear-minded; but it is by no means easy to carry away a distinct impression of his work as a whole.

That Mr. Robertson's book is open to these objections is all the more to be regretted because his equipment for the task he has undertaken is in many ways excellent. He has read widely, especially on sociology. He has a keen intelligence, and is master of an incisive logic. He has shown that many at least of the criticisms on Buckle have been hasty and rash. A happier plan, combined with a more urbane temper, would have made the book valuable. As it is, I do not think it is calculated to attract those whom Buckle repels; and to the disciples of Buckle the greater part of it must suggest slaying the slain.

HUGH WALKER.

#### NEW NOVELS.

*Married or Single?* By B. M. Croker. In 3 vols. (Chatto & Windus.)

*Phyllis of Philistia.* By F. Frankfort Moore. (Hutchinson.)

*The Highland Sister's Promise, &c.* By the late Rosa M. Kettle. (Fisher Unwin.)

*The Rules of the Game.* By Roger Pocock. (Tower Publishing Company.)

*A Princess of the Gutter.* By L. T. Meade. (Wells Gardner, Darton, & Co.)

*Shadows on Love's Dial.* By the Queen of Roumania. Translated by Helen Wolff. (Downey.)

*A Lover of the Day.* By Annie Thomas (Mrs. Pender Cudlip). (Digby, Long & Co.)

*A Late Awakening.* By Maggie Swan. (Ward, Lock & Bowden.)

MRS. CROKER'S novel, *Married or Single?* is all about a mysterious pupil-teacher who behaved very foolishly; though she is by no means the only character in these volumes who did so. Madeline West was a girl of real distinction of appearance, who captivated the heart of a budding barrister, Laurence Wynne. Owing to some peculiar circumstances, for which the young couple were not to blame, they married secretly without means. Consequently, as they decided not to let the world know of their

union, the whole narrative turns on the question whether Madeline is married or single. By-and-by her father, who has not been heard of for a long time, turns up as an Australian millionaire, and his daughter dares not tell him of her marriage. She lives in splendour while her husband is painfully making his way at the Bar. In time he succeeds; and when, at the close of many vicissitudes, the Australian becomes aware of the state of the case, instead of bursting forth like a volcano his passion calmly fizzes out, and he accepts the inevitable. Mrs. Croker is always a lively and spirited writer; and although her latest work is in a different vein from previous ones, it is no less interesting. There are passages of natural humour and also of pathos here to hold the reader's attention.

*Phyllis of Philistia* is brilliant, but the sarcasm and the satire are alike overdone. Mr. Moore gives us no rest. All his characters seem to be tumbling head over heels in their eagerness to "go one better" than each other in saying startling things. There is a clergyman who plays at ninepins with all the sacred characters of the Old Testament, and calls it reforming the Church of England. Nevertheless, there are some fine traits in his nature. Phyllis, the heroine, was engaged to this advanced clergyman; but, horrified at his views, she throws him over, to accept an African explorer who was charged with massacring natives by dynamite. The author is very smart and epigrammatic in hitting off his characters. For example, the Rev. George Holland was no fool, "though he was a fellow of his college." His sneers at the African missionaries, however, create a revulsion of feeling, and there are other things in the course of this volume in bad taste. Mr. Moore must be left to the theatrical managers to defend the statement, that "there's not a theatre manager in London who wouldn't give his best box to a woman who has come straight from the Divorce Court." The whole passage about the Nonconformist Conscience is most offensive to a large section of the community, and ought to be expunged from any future edition. There is a passage also referring to "the member for Mid Battersea," which does Mr. Moore no credit, and is utterly out of place in a novel. But with all its blemishes, the book is one to be read. By the way, "a duel à l'outrance" is not correct French; "It is quite ridiculous, beside being untrue," is not correct English; and the explosive substance melinite is not melanite, as repeatedly given in these pages.

The posthumous sketches of the late Miss R. M. Kettle, *The Highland Sister's Promise*, &c., are scarcely a fair representation of her skill as a novelist. We remember many of her stories to which these are inferior in grip or in literary talent. As for the verses which appear now and then under the letters "R. M. K.," they should have been left in obscurity. Almost any person with a facility in rhyming could do better. "Under the Laurels" is a prettily told love episode.

A book with stronger lights and shadows than *The Rules of the Game* is seldom to

be met with. Mr. Pocock has evidently seen the wild life on Texas ranches for himself, and great strength and vigour characterise his sketches of Jack Hayle and his friends. What the author lacks is literary finish. The title of the volume refers to the honest and manly rules necessary in playing the game of human life. The hero is an extraordinary character. He roams up and down in the world, performing startling feats in America, Europe, and Africa, before he finally settles down in the West again with Blanche Masterton as his wife. His bride is worthy of him; for she is a woman of pronounced individuality, with a magnificent wealth of affection for the outlawed Jack. There is one very pathetic incident, where a Western cowboy lays down his life to save that of his friend, and in other scenes also the tragic pathos of life plays a conspicuous part. In his Preface, Mr. Pocock claims to have in some degree anticipated the discovery of colour music as an art so far back as the year 1883.

The old, old problem, how to relieve the distress among the teeming myriads of East London, and to raise the sufferers themselves in the scale of existence, forms the groundwork of Mrs. L. T. Meade's story, *A Princess of the Gutter*. A girl graduate of Girton has a large fortune left to her; but when she finds out that it has been accumulated by grinding down the poor and compelling them to live in dark and disreputable hovels, she resolves that it shall be returned to the victims in the shape of better homes and some of the higher advantages of civilisation. She takes up her abode in the midst of evil and insanitary surroundings, and in spite of rebuffs nobly adheres to her work. This novel is a strong and healthy contrast to the new fiction so much in vogue; and we heartily commend it, both for its good and elevating tone, and for the useful lessons it is calculated to convey to all young people who may study its pages.

The Queen of Roumania ("Carmen Sylva") shows to much greater advantage in her volume of short sketches, *Shadows on Love's Dial*, than in longer works we have read from her pen: her diffuseness is concentrated with advantage, and her characters and their action are held within control. "A Stray Leaf" is a touching sketch which would do no discredit to authors of a higher range than "Carmen Sylva"; and the same may be said of "A Pen and Ink Confession" and "A Broken Statue." Occasionally the English is defective; and a remarkable feat is chronicled of one of the characters, when we are told that "her hands, which hung listlessly down at her sides, were fast locked in each other."

Mrs. Pender Oudlip's *A Lover of the Day* is neither better nor worse than the general run of her stories. It is bright and readable enough, but it is far from being high-class literature. Sholto Graham, the lover referred to in the title, is a poor, selfish creature, and the only wonder is that a smart, clever girl like Patrice Laugherne was ever taken in by him for a moment.

The best passages in the story are those relating to Captain Kelly, Patrice's adoptive father; and there is a real touch of pathos in the description of his trials. We have a wicked siren of a widow, with particularly white arms and shoulders, whom Graham finds to be of the irresistible sort. Altogether there is nothing whatever striking in this study of the life of the day.

A cold, self-contained Scotch minister is the central figure in *A Late Awakening*. An old friend dies, and leaves him in charge of his only child, a bright and inexperienced girl. Not knowing what else to do with her he marries her. Then his mistake begins to appear. The young wife hungers for her husband's love, for she has a wealth of affection in her; but the Rev. Donald Dunbar remains unmoved. He is one of those who believe in restraining the emotions, not encouraging them. His systematic iciness of attitude at length drives his wife from home. She goes through terrible privations, and finally returns with her babe. But before she can be reconciled to her husband she dies; and Dunbar's late awakening comes when the little one is left to his charge. Gradually his child entwines itself round his heart, and brings out all the human nature that has hitherto lain dormant within him. The story is told with tenderness and sympathy, but we did not perceive the necessity for killing off the poor wife.

G. BARNETT SMITH.

### THREE BOOKS ON EASTERN EUROPE.

*Russian Politics*. By Herbert M. Thompson. (Fisher Unwin.) Mr. Thompson attempts in this book to put the English reader in a position to understand the conditions of life and the problems of government that exist in Russia of to-day. He may be congratulated on having succeeded in the attempt. He properly considers some knowledge of the physical aspects of the country and of the ethnological descent of its inhabitants, as well as of the history of the Empire, necessary as a preliminary to such understanding. He quotes the remark of Humboldt, that the part of our globe governed by the Russian sceptre is larger than the area which the moon exhibits to us at its full. Another physical peculiarity, of which few Englishmen are aware, is that if you cut off Lapland and Finland you have a singular uniformity of climate throughout European Russia. There is, of course, a difference in the respective lengths of the cold and of the hot seasons at Archangel and Taganrog; the ports of the Azof are not frozen for so long a period as those of the Baltic. Archangel, though on the White Sea, happens to be just outside the Arctic zone, and within the forest zone, which from the 65th degree of latitude spreads southward as far southwest as Kieff. The two obstacles to Russian material progress are, in fact, more apparent than real—cold and immensity of space. All history tells us that the conquering races emerge from the North and never from tropical forests, while immensity of space is nothing less than an immense boon. We may mention here the five excellent maps which illustrate Mr. Thompson's text. Ethnologically, Russia is peculiar in possessing more subjects of the Turanian stock so called than any other European kingdom except Hungary. We refer to the Finns, who rival their cousins of Hungary in their capacity and intelligence. The Finns are Protestants, while among



Hungarians Protestants are in a minority. Mr. Thompson takes a far more favourable view of the Russian peasant than the well-known Lanin; but even he admits that the peasantry of Finland contrast favourably with the bulk of the people in Russia proper. The historical sketch down to the death of Nicholas I. calls for no particular comment. The reforms of the early years of Alexander II. have been treated very fully, as the author considers the political questions of the present day intimately connected with them and with their subsequent partial abrogation. This especially refers to the Zemstvos, or local governing bodies, which were established in 1864. The business of the Zemstvo is mainly carried on by a permanent assembly, formerly elected freely by the whole of the Zemstvo. Latterly, the Imperial Government has usurped powers which practically reduce local government in Russia to a farce. The book is stuffed with quotations from M. Leroy-Beaulieu's monumental work, and Mr. Thompson may be congratulated on the selection of such a guide. His other guide is Mr. Felix Volkhovsky, whose knowledge of Russia is not less encyclopaedic than the French historian's. A chapter is devoted to religious and religious persecutions. It is a curious fact that, twenty years ago, the Russian Orthodox Church enjoyed the reputation of being one of the most tolerant in Europe; and yet, even then, it did not merit this good character. The only dissenters that the Orthodox Church has ever tolerated with any degree of goodwill have been the actual pagans, from the frozen North, and the Mohammedans. Neither of these can be charged with the crime of attempting to pervert others from the Orthodox faith. To speak plainly, the vaunted toleration of the Russian Government has always been of a peculiar character. No dissenting body has suffered more than the Uniates, and yet they differ from their Orthodox brethren only in acknowledging the supremacy of the Pope of Rome. M. Leroy-Beaulieu tells us that "everything was put in operation against them—fines, imprisonment, flogging, confiscation of their property, exile, and torture." We are a Protestant people, and the martyrdom of the Uniat Church appealed but slightly to British sympathies. It is otherwise with the martyrdom of the Reforming bodies. About the same time (1877) as the Uniat persecution the persecution of the Stundists began, and has continued, increasing in cruelty, to the present day. The Stundists are, roughly speaking, a quarter of a million of peasants; the Jews are five or six millions. Mr. Thompson tells the pitiful tale of Jew-baiting with sympathy and moderation. Here the Russian Government have appealed to what is worst in human nature, and though they have escaped being sent to Coventry by the French and English Hebrew capitalists, they have not escaped economic punishment. The harrying of the Jews is generally admitted to be one of the causes of the growth of poverty of the Russian people. M. Ewera mentions that, after the expulsion of the Jews from Moscow, the rate of interest in private pawnshops rose from 25 to 200 per cent. per annum. The three concluding chapters deal with some of the *dramatis personae* on the Russian stage, with the extradition of prisoners to Russia, and with the question, "How long the many must endure the one?" Mr. Thompson's readers will not all agree with him in his answer to that question, but all will feel that this book is written in a most careful and conscientious spirit.

*Life on the Bosphorus.* By William J. J. Spry, R.N. (Nichols.) This book consists of two parts—the first of 244 pages, the second of 330. The first part is devoted to a

description of the City of the Sultan and of the mock trial of Midhat Pasha; the second part is entitled "Chronicles of the Caliphs," and contains a sketch of Ottoman history. It is needless to say that the latter is by far the more interesting portion of the work. What gives Mr. Spry's book its special interest is not the letterpress, but the illustrations. The volume is well illustrated throughout, but we especially refer to the portraits of the thirty-four Sultans who have been girded with the sword of Othman. This gallery is in itself a lesson in history. The spirit in which these chronicles are written is set forth in the concluding sentence: "We can, in conclusion, but hope that Sultan Abdul Hamid II. may be long spared and enabled to guide his people through all their troubles, preparing for them an era of progress and happiness, and for himself an undying name as saviour of his country." By way of commentary on this eulogy we turn over the pages of the Appendix, and find the text of the scheme presented by the Powers to the Porte on June 4, 1895, accompanied by a map showing the scene of the massacres in August, 1894. Having read Mr. Spry's own version of Turkish history, our wonder is not that Abdul Hamid II. is as weak as he is, but that he is not more weak and more despotic. Thanks, however, to his portraits, Mr. Spry may be congratulated on having compiled a book which no library on the Eastern Question should be without.

*Israel among the Nations.* By A. Leroy-Beaulieu. Translated by Frances Hellmann. (Heinemann.) This is a translation of M. Leroy-Beaulieu's well-known study of the Jews and anti-Semitism, in which the charm of style of the original has not been lost. The author has added an introduction to the English version. Referring to what German anti-Semites call the "Judaizing" of modern society, M. Leroy-Beaulieu thinks this might be more correctly called the "Americanising" of morals. He regards the ascendancy of material interests, the greed for money, the frantic race for wealth, as the result of our social conditions. As he eloquently says:

"It is not by proscribing any particular race or any particular faith, but only by appealing to moral forces, and by bringing all such forces to their highest development, that our modern democracies can escape from the practical materialism that threatens to engulf them."

This translation of a most interesting and suggestive book can be recommended.

#### NOTES AND NEWS.

MR. JOHN MURRAY announces *The Life and Letters of Samuel Butler, D.D.*, the famous headmaster of Shrewsbury for thirty-eight years, and afterwards for a short time Bishop of Lichfield, by his grandson, Mr. Samuel Butler, author of "Erewhon." The author's object has been to illustrate the scholastic, religious, and social life of England at the end of last century and the beginning of the present. He will print in full an account of the inner condition of Rugby, written by Dr. James (headmaster from 1780 to 1794) for the use of Dr. Butler, his favourite pupil; and will also quote freely from the episcopal correspondence. The work is to be in two volumes, illustrated with portraits.

MESSRS. RERVES & TURNER will publish, in the course of the next two or three weeks, *Ann Morgan's Love*: a Pedestrian Poem, by Mr. Arthur Munby, the author of "Dorothy." It is a story of a rustic *mésalliance*, the bridegroom being a cultivated man and the bride a robust and dialect-speaking servant lass; and the author's purpose is to show—as he has tried to show before—that such a woman may be a

worthier mate for such a man than the trivial misses of the upper or middle ranks.

MESSRS. CASSELL & Co. are preparing for early publication *The Home Rule Parliament*, by Mr. H. W. Lucy, as a companion volume to the "Gladstone" and "Salisbury" Parliaments.

MESSRS. G. P. PUTNAM'S SONS will publish shortly an historical book on *The West Indies and the Spanish Main*, by Mr. James Rodway, who is, we believe, an old resident in British Guiana.

MESSRS. OLIPHANT, ANDERSON, & FERRIER are preparing for early publication a book by the Rev. Samuel Graham Watson, for fifteen years a missionary of the American Presbyterian Board in Persia, to be entitled *Persian Life and Customs*, with incidents of residence and travel in the Land of the Lion and the Sun. It will contain a map showing the author's journeys, and numerous illustrations from photographs.

MESSRS. F. V. WHITE & Co. announce *Through the Buffer State*, by Surgeon-Major MacGregor, with illustrations.

MESSRS. A. D. INNES & Co. announce, for publication in the spring, *Battles on English Ground*, written and illustrated by Mr. C. R. B. Barrett; and a volume on *Shakespeare's Flowers*, by Mr. Phil Robinson, with illustrations.

MESSRS. SAMPSON LOW, MARSTON & Co. have in preparation a new book by the Amateur Angler, to be called *By Meadow and Stream: Pleasant Memories of Pleasant Places*. It will be issued at a popular price; but there is also to be a large paper edition, with India proofs of the illustrations.

MESSRS. F. V. WHITE & Co. will publish immediately the following novels, each in one volume: *I Loved Her Once*, by John Strange Winter, and *My Love Noel*, by Mr. Hume Nisbet.

MESSRS. EYRE & SPOTTISWOODE have in the press a memorial edition of *The Student's Handbook of the Psalms*, by the late Dr. Sharpe, rector of Elmley Lovett, near Droitwich, who died just two months ago. It will have a memoir, written by his old friend, the Rev. Dr. Sinkler, librarian of Trinity College, Cambridge.

MR. GEORGE ALLEN will publish shortly a third edition of *Ruskin's Letters to the Clergy on the Lord's Prayer and the Church*, which has been out of print for nearly fifteen years. It is edited by the Rev. S. A. Maleson, who has been permitted to add several fresh letters by Mr. Ruskin, while he has reduced the number of those by the clergy and laity.

CANON LINTON is about to issue, through Mr. Elliot Stock, a revised edition of his work on *Christ in the Old Testament*.

THERE will be published very shortly, as a new volume in the "Westminster Gazette Library," *In the Evening of his Days: a Study of Mr. Gladstone in Retirement*, with some Account of St. Deiniol's Library and Hostel, illustrated with photographs and sketches. The book will be issued uniform with the "Homes and Haunts of Thomas Carlyle."

MR. T. FISHER UNWIN will complete his popular edition of Canon Jessopp's works by the issue of the last published volume, *Random Roaming*, in a cheap form. We are somewhat surprised to learn that *The Coming of the Friars* shows a larger demand even than *Arctady*.

MR. HECTOR C. MACPHERSON, author of *Thomas Carlyle*, the first volume of Messrs. Oliphant, Anderson, & Ferrier's "Famous Scots Series," to be published on February 11, is the editor of the *Edinburgh Evening News*.

MESSRS. W. DRYSDALE & Co., of Montreal announce the publication of a companion volume

to *Men of the Times*, being a biographical dictionary of Canadians who have distinguished themselves either in the Dominion or elsewhere. The compiler is Mr. Henry J. Morgan, of Ottawa.

We understand that Lord Windsor, Mr. George Wyndham, and Mr. Charles Baxter (so intimately identified with the late R. L. Stevenson) have joined the board of directors of the *New Review*, which already includes Sir Herbert Stephen and Mr. Harry Cust.

A MEETING of the Jewish Historical Society of England will be held in the rooms of the Maccabaeans, St. James's Hall Restaurant, Piccadilly, on Sunday next, at 8.30 p.m. This meeting is the third commemoration of the resettlement of the Jews in England, under the Commonwealth. There will be on exhibition a collection of prints and books bearing on the readmission of the Jews; and the following papers will be read: "Joseph Ibn Danon, of Belgrade," by Prof. Dr. David Kaufman; "Stages in the Parliamentary Emancipation of the Jews of England," by Mr. Oswald J. Simon; and "Moyse Hall, Bury St. Edmunds: whence its name, what it was, and what it was not," by Mr. F. Hare.

At the meeting of the English Goethe Society, to be held on Wednesday next in the gallery of the Royal Society of British Artists, a paper will be read on "Hermann Sudermann," by Mr. R. G. Alford.

At the meeting of the Toynbee Library Readers' Union, to be held on Tuesday next, Mr. G. Lawrence Gomme, late president of the Folk-lore Society, will read a paper on "The Study of Popular Custom and Belief."

The first fascicule of the new series of the *Archives Historiques de la Gascogne* contains the "Mémoires du Marquis de Franchieu" (1680-1745), excellently edited, with introduction and notes, by Louis de Germon. The biography is of the lighter kind, but has important particulars about the War of Succession, and about the Court of Philip V. of Spain, and also gives a lovely picture of the life of a country nobleman in the South of France of that date.

#### UNIVERSITY JOTTINGS.

THE report of a committee appointed by the council upon the question of admitting women to the degree of B.A. is printed in the *Oxford University Gazette*. After hearing much evidence, both oral and in writing, from ladies experienced in teaching, the committee passed the two following resolutions:

"The committee think it possible that the want of a degree may occasionally have proved a disadvantage to Oxford candidates [for mistresseships]; but the evidence given does not satisfy it that cases of hardship have been of frequent occurrence.

"We believe that a stricter course of study would in almost all cases be preferable to the indefiniteness of the existing arrangements for women students; and we think this advantage may be secured by granting the degree, without abolishing the freedom of choice now permitted."

According, a series of resolutions will be submitted to Congregation on March 3, proposing: (1) to give the degree of B.A. to women under certain restrictions, or (2), in the alternative, to give them only a diploma, and (3), in any event, to give them a certificate stating the terms they have kept and the examinations they have passed.

In Congregation at Oxford next Tuesday, a statute will be promulgated, constituting the office of Ford's lecturer in English history. The lecturer is required to deliver not less than six lectures, for which he will receive £100. The appointment is for one year only, and no lecturer may be re-appointed until after an interval of three years.

THE treasurers of the Robertson Smith memorial fund report that, after investing sufficient to provide £30 a year for the maintenance and extension of the library bequeathed by the late professor to Christ's College, a balance of £335 has been handed over for the purchase of Oriental MSS. for the University Library. The total amount of subscriptions was £1475.

MR. ARTHUR J. EVANS, keeper of the Ashmolean Museum, at Oxford, announces a course of six lectures, to be delivered during the present month, on "The Origins of Celtic Art."

At a meeting held in the library of the Divinity School at Cambridge, on Friday of this week, the Rev. C. H. W. Johns, of Queens' College, was to read a paper, entitled "Some recent Contributions of Assyriology to Biblical History."

At the first meeting of the Oxford Architectural and Historical Society, to be held on Tuesday next, a paper will be read by Mr. Ralph Nevill on "Parochial Registers and Records"; and resolutions will be proposed respecting the preservation of these and other ancient monuments in the neighbourhood of Oxford.

THE Rev. Dr. E. Moore, Principal of St. Edmund Hall, the Barlow Lecturer at University College, London, proposes to lecture during the current year upon the *Purgatorio*. The lectures will be given on the last three Wednesdays and Thursdays in February and May, at 3 p.m. The two lectures on February 12 and February 13 will be introductory, the subject being "The Unity and Symmetry of the Plan of the *Purgatorio*." The remaining lectures will consist of readings on the earlier Cantos of the *Purgatorio* (so far as time will permit), including translation, notes, and illustrations.

MR. GEORGE ST. CLAIR will deliver a course of five public lectures at Manchester College, Oxford, commencing on Wednesday next, upon "Biblical Topography in the light of Recent Research," illustrated with maps, charts, and diagrams.

#### ORIGINAL VERSE.

IN MEMORY OF LORD LEIGHTON, PRESIDENT OF THE ROYAL ACADEMY.\*

CITY of Lilies, by the Arno's tide,  
Thou hast remembered well six hundred years  
The glad procession and triumphant cheers  
That went with Cimabue, in its pride,  
To bear the Mother of the Crucified  
To Rucellai's altar; now with tears,  
Not soon to pass, thy heart in sorrow hears  
How he who told thy triumphing has died.  
For of thy sons a son, tho' Western born,  
He worked with Lionardo, had the fear  
Of mighty Raphael still before his eyes.  
He mixed his colours with the golden morn,  
And, finding lack of gorgeous glory here,  
He has gone forth right glad to Paradise.

H. D. RAWNSLEY.

#### MAGAZINES AND REVIEWS.

THE *Expositor* for February is a good number. Prof. Sanday, with an urbanity which some other theologians would do well to copy, discriminates between the more and the less convincing portions of Prof. Ramsay's historical reconstruction in his "St. Paul the Traveller and Roman Citizen." The latter writer himself gives an instructive essay on the term "lawful

\* The picture that first brought the President into public notice was the painting exhibited in the Royal Academy, 1855, which depicted the procession that passed through the streets of Florence on its way to the church of Santa Maria Novella, carrying thither the picture of the Madonna by Cimabue in such triumph as gained that quarter of the city the name by which it has since been known, Borgo dei Allegri.

assembly" in Acts xix. 39 (A.V.), changed, as he thinks, unadvisedly by the Revisers into "regular assembly." Dr. E. A. Abbott bids us reconsider the date of the Epistle of the Gallican churches in the second century. According to him, the date is the seventeenth year of Antoninus Pius (i.e., 155 A.D.). A short expository paper by the late Dr. Dale, on the expression, "A Spiritual Hour" (1 Peter ii. 5), together with Dr. Bruce's paper on Mark's realism, represent the popular exegetical element in current theology. Dr. Edkins examines the use of the term *shōterim* (A.V. officers). Mr. Cross has a note on the "Theology of the Fourth Gospel." Dr. Marcus Dods gives his usual survey of recent Biblical literature.

#### CORRESPONDENCE.

A MS. OF THE "DIVINA COMMEDIA" IN A LISBON LIBRARY.

Jesus College, Oxford: Jan. 30, 1896.

As I explained in my former letter, I devoted some attention to a Dante MS. in the Biblioteca Nacional. This MS. has long been known to exist in Lisbon, and is, so far as I can judge, the only MS. of any part of Dante's works in Portugal. But it has been erroneously described in Catalogues, being said to contain the *Inferno* and *Paradiso* only, whereas, with a slight exception, it contains the whole poem and more also. The following is its description.

It is written on both sides of 102 leaves of thick parchment (10 inches by 7½). The initial letter of every canto is illuminated on a blue ground of about a quarter of an inch square; the first letter of every *terzina* is a small capital, alternately red and blue; the initial letter of every other line is touched with red. Every canto is numbered, and (except in the *Purgatorio* and once or twice in the *Paradiso*) has a rubric giving the subject of the verses following. The first page of the *Purgatorio*, and also that of the *Paradiso*, are richly illuminated; the first leaf of the *Inferno* has been cut away, evidently for the sake of the illumination. The MS. begins with the seventh line of Canto ii. of the *Inferno* (O Musa, &c.). The binding is recent and poor. The latter part of the MS. is in some places difficult to read, as it has suffered from damp. On the whole, however, it is in good condition, and is fairly legible. The press-mark is "MSS. Illum. 55."

It is not known how or when this MS. came into the possession of the Library. On one of the pages is inscribed the word "Beja," and hence it is somewhat hastily inferred that the MS. was presented by the Bishop of Beja either to the Bibliotheca or to some library now absorbed in it. There is a tradition in the Library that the MS. was written in Spain, but to support this theory there is only one piece of internal evidence, to be adduced later. The peculiarities of spelling which occur, and have been supposed to be Spanish, are also to be found in MSS. of known Italian origin. The date assigned to the MS. by its custodians is the end of the fourteenth or the beginning of the fifteenth century.

As the MS. seemed remarkable, I wrote to Dr. Moore, the editor of the "Oxford Dante," and received from him a long list of passages containing crucial readings, &c. In all these passages I sent to him the reading of the MS., and his opinion is that this MS. is not of much importance for the text of the "Divina Commedia": it accords with the great bulk of MSS., and does not belong to any small or distinctive family.

I have also submitted photographs of several pages of the MS. to good judges of paleography, and the result has been to confirm my opinion



of its antiquity; it is probably as old as any Dante MS. in the Bodleian, and therefore certainly of the fourteenth century. Dr. Moore (speaking only from memory) thought that it resembled a MS. in the British Museum dated 1379.

After these special researches, I took a general survey of the MS. and observed that what I supposed to be the final canto of the *Paradiso* did not end with the familiar words. On reading the rubric I found that it did not give the subjects of the following verses, but ran as follows (contractions being expanded):

"Explicit III<sup>a</sup> cantica comedie dantis allegorij de florentia quae est de paradiso et incipit diviso a qualitate partium comedie dicti dantis facte per jacobum filium dicti dantis cujus anima requiescat in pace."

It must be borne in mind that this rubric is exactly like the rubrics which occur at the head of each canto, and the verses which follow are written with as much care and ornament as the verses of the poem.

This is the one piece of internal evidence which is supposed to indicate that the scribe was ignorant of both the Latin and the Italian languages. But this is a point which must not be unduly pressed, as the ignorance and unintelligence of transcribers are continually denounced in catalogues of Dante MSS.

The verses which follow the rubric are what is known as the "Capitolo of Jacopo." I must confess that I was unaware of its existence, and my first impression was that I had made a discovery. On referring, however, to Lord Vernon's fine edition of Dante, I found (vol. iii., p. 22) that this Capitolo was printed in Venice as early as 1477 by Vindelino da Spira, at the end of his folio edition of the "Divina Commedia." Dante scholars are now so vigilant and numerous that it is impossible even for a beginner to make a discovery. But outside the circle of Dante scholars the existence of Jacopo's Capitolo is not well known. It is a work of little merit. From the first line (an adaptation of the first line of Canto ii. of the *Paradiso*) to the one hundred and fifty-fourth line (a parody of the first line of the *Inferno*) there is not a sign of ability, nothing but a prosaic and somewhat confused index in *terza rima* of the subjects of the great poem. Transcribers therefore and editors have not been careful to reproduce this composition. They have apparently considered that it would be a bad compliment to the poet to call public attention to the fact that genius is not hereditary.

But though the Capitolo is a poor performance, it may be of use to us in tracing the source of the Lisbon MS. Its position and the mode of its introduction are remarkable. If the experience and knowledge of some Dante scholar can direct us to an early MS. in which the Capitolo occurs in the same position and with the same rubrics as in the Lisbon MS., we shall probably have discovered its foundation text.

I have been able to examine only the Bodleian MSS., but in Dr. Moore's book on *The Textual Criticism of the Divina Commedia* details are given of many more. As I have tested his accuracy in the documents which I have seen, I am sure that I can trust it in the rest. The number of Bodleian MSS. of the "Divina Commedia" is fourteen, and most of them contain the whole poem. In only one of these is the Capitolo given entire. It is in the fine illuminated MS. Canon Ital. 109 (Colomb de Batines 493). Here the Capitolo comes at the close of the *Paradiso*, but with an interval and without a rubric. The number of lines is the same as in the Lisbon MS., but there are many different readings. It is followed by the Credo and other pieces commonly appended. Two other MSS. give portions of the Capitolo,

but not in the same position or with the same rubrics as in the Lisbon MS.

After deducting the Bodleian MSS., we find in Dr. Moore's book an account of more than 220 MSS. "examined and collated"—most of them by Dr. Moore himself. Of all these there are only two which give the Capitolo immediately after the *Paradiso*, without abridgment and alone.\* Such a fact needs no comment. Of these two, one (in the British Museum, 943 Egerton, Col. Bat. 557) is old enough to be the original of the Lisbon MS. But it is probably not so; otherwise the rubrics, which are remarkable, would have been quoted. For the Capitolo in the Lisbon MS. has not only a rubric at the beginning but a colophon at the end. It is as follows:

"Detur pro penna scriptori gratia vestra."

I have shown this to many scholars of wide experience in medieval MSS., and they all say that they have not met with it before. I am therefore anxious to learn whether any one of your readers has found it appended, not to a Dante MS., but to any MS. whatsoever.

I cannot leave this part of my subject without expressing my admiration for the skill and accuracy which Dr. Moore has shown in the difficult task of describing so many MSS. His labour and patience have been rewarded by a singular absence of those accidental errors which are apt to occur in the printing of such complicated details.

The Bodleian is very rich in early printed editions of the "Divina Commedia," some of them splendid specimens of Italian typography. I have examined all these up to the date 1595, and I have not found Jacopo's Capitolo given in any copy except the Venetian edition of 1477 above mentioned. In this edition it follows the *Paradiso*, but at an interval and with a rubric quite different from that of the Lisbon MS.; it differs also in numerous readings, it omits a *terzina*, and is followed by the Credo and other usual appendices.

At the risk of repetition, I conclude by stating the requirements which we desire in the MS. for which we are seeking.

It must be (1) of earlier date than the fifteenth century; it must contain (2) Jacopo's Capitolo, (3) immediately following the *Paradiso*, (4) entire, (5) alone, and (6) with both rubrics given above.

If we succeed in this quest, we shall have good hopes of pointing out to the Lisbonians the source of their Dante treasure.

LLEWELYN THOMAS.

#### CHAUCEER'S GRANDFATHER.

London: Jan. 31, 1896.

Chauceer's grandfather and his widow Mary are mentioned in lately issued Calendars of the Patent and Close Rolls. John le Chauceers, a merchant of Abbeville, is also named in another Calendar of Patent Rolls.

F. J. FURNIVALL.

1308. ROBERT LE CHAUCEER. *Cal. Patent Rolls*, 1307-1313, 2 Edw. II., Part II. (p. 143):

"Nov. 15 "Writ of aid, during pleasure, Westminter. directed to the mayor, sheriff, and bailiffs of the city of London, for Robert le Chauceer, appointed by Henry de Say, the king's butler, to act as his deputy in the city and port of London."

\* Excluding the Bodleian, we find that the number of MSS. which are reported to give the Capitolo is sixteen, some placing it before, others after the poem.

1315. ROBERT LE CHAUCEER'S WIDOW. *Cal. Close Rolls*, Edw. II., 1313-18 (p. 318), 9 Edw. II. Membrane 21d:

"Oct. 29 "Mary, late the wife of Robert Clipston. le Chauceer, acknowledges that she owes to Nicholas le Halweford 70*l.*; to be levied, in default of payment, of her lands and chattels in the city of London."

1293. JOHN LE CHAUCEERS, merchant of Abbeville, *Cal. Patent Rolls*, Edw. I., 1292-1301 (p. 20):

"Safe-conduct, until the Assumption . . . for John le Petit, Peter Fasselin, JOHN LE CHAUCEERS, Bernard le Carboner . . . Stephen le Catun and Eustace Malebeth, [15] merchants of Abbeville, going to various ports to view wines and other goods taken at sea, as they assert, by sailors of the realm.—By King and Council."

#### THE VARIOUS FORMS OF O.E. "CEASTER."

Oxford: Jan. 29, 1896.

It is a well-known fact that the name for a Roman military station, *castra*, has had in English a twofold development. In the Anglian dialect of the North the original *k* sound of the initial was preserved before the unchanged vowel *a*, hence "Lancaster," "Doncaster." In the Saxon and Mercian dialects the *k* sound was palatalised before the vowel, which had become *e*, hence the O.E. forms *ceaster* (*ceaster*, *cester*), found in "Chester," "Winchester," "Colchester." The Anglian form has remained essentially unchanged to the present day, the only variant from *cester* being the East Anglian "Caistor." On the other hand, the O.E. form *ceaster* (*cester*) is represented in modern English by various forms in addition to its regular representative "chester," as well as by some pronunciations not in every case consistent with these forms. In the first place, we find in what was once Mercian territory, in the modern names of towns, the frequent spelling *cester*, as in "Worcester," "Gloucester," "Bicester," "Leicester," "Cirencester." This spelling *cester* cannot, of course, represent the sound of the Mercian *cester*, since palatalised O.E. *c* is sounded regularly *ch* (as in *chaff*) in modern English. The explanation of the spelling *cester* (as in "Worcester") is doubtless that French scribes, employing the Mercian form, pronounced it not in the English, but in the French way.

Secondly, we find, in what was once Mercia and Wessex, the spellings "Uttoxeter," "Wroxeter," "Exeter," by the side of which we may place the pronunciation *Cisseler*, representing the written "Cirencester." These names of towns ending in *-eter*, contain the element *ceter*, which is a later French pronunciation of *cester*, the *s* going out before *t*, as in *être* for O.F. *estre*; compare particularly *Bicêtre*, a French pronunciation of "Winchester."

It is not clear how it has come to pass that on the one hand *Exanester* should have given "Exeter," and on the other hand *Ligeracester*, *Wigeracester* should have given "Leicester" (pronounced *Lester*), "Worcester" (pronounced *Wuster*). It may be noted in passing that this French *-cester* is never pronounced in modern English: it has either become (*ceter* or *ster*). The pronunciation *ster* may be explained in two different ways. (1) In *Ligeracester*, *Wigeracester*, the French *cester* may have had the secondary accent on the final syllable. The penultimate syllable being thus left without stress would lose its vowel, *-cester* thus becoming *-ster*. If this explanation be correct, both the spelling "Leicester" and the pronunciation *Lester* represent an earlier French pronuncia-

tion of the Mercian *cester* than does the form "Exeter." (2) Or it may be that the pronunciation *Leester* stands for an earlier \**Leicester* (like "Exeter"), with syncope of the vowel in the unstressed penultimate. But this hypothesis entails the difficulty of the retention of the historic spelling *-cester*, in spite of the intervening *-eter* stage.

A. L. MAYHEW.

P.S.—Since writing the above it has occurred to me that the difference between the type "Exeter" and the type "Worcester" may be accounted for in this way. *Exeter* < *Excester* < *Excētre* < *Excestre* represents the French pronunciation of O.E. *Ex(an)ce(a)stre* in the oblique case. "Worcester," on the other hand, contains *cester*, O.E. *ce(a)ster* in the nominative.

A. L. M.

ALEXANDER MACMILLAN.

London: Feb. 2, 1896.

With your remarks upon the late Mr. A. Macmillan it is a pleasure to express cordial agreement. For thirty years and more I had the good fortune to find in him a publisher at once shrewd and liberal, and an ever constant friend.

But I do not write to offer sentiments which will be very widely felt. Let me point out a practice—little in appearance, but of great value—within the last few years followed by this firm: that of including in each book a printed enumeration of the dates of appearance and of successive editions. This not only enables the book to carry its own history with it, and its place in the author's work, thus greatly aiding bibliography, but adds a distinct gain to the reader. How often, in its absence, has he to try to discover by internal evidence when the book was written?—a fact which, it is almost needless to remark, is often, more or less, a criterion of the value of its statements; or, in case of poetry or novels, an obvious source of interest.

Perhaps even this slight notice may induce other publishers to follow suit. Books thus dated surely stand at once on a better footing than the mass, and especially above those presenting that converse bad method of publication, without even the date of issue, which we too often meet with.

F. T. PALGRAVE.

EUROPEAN LADIES IN BASHAN.

Madras: Jan. 13, 1896.

In his review of *A Visit to Bashan and Argob* by Major Heber-Percy in the ACADEMY, of December 7, Prof. Sayce says:

"Mrs. Heber-Percy enjoys the distinction of being the first European lady who has ventured into the volcanic wilds of Bashan, undeterred by the fear of the Bedouin who infest certain parts of the district."

This statement is inaccurate if, as appears from the review, it is only about a year since Major Heber-Percy's party visited Bashan. Two Scottish ladies—Mrs. J. C. Macphail, from Edinburgh, and Mrs. F. Mackinnon, from Damascus—were members of a party of seven who in the spring of 1890 traversed the Lejjah and visited Kanawat, Bostra, and Geraah.

It is a matter of no great importance; but as a reference to the fact that these were probably the first European ladies to travel through Bashan in modern times appears in an article on Damascus in the December number of the *Free Church of Scotland Monthly*, it is desirable that Prof. Sayce's statement should be corrected.

E. M. MACPHAIL.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 9, 4 p.m. Sunday Lecture, "Wonder-working Plants," by Dr. D. Morris.  
4 p.m. South Place Institute: "The Relation of the Moslem World to the British Empire," by Mohamed Abdul Ghani.  
7 p.m. Ethical: "The Fight for the Schools," by the Hon. E. Lyulph Stanley.  
8.30 p.m. Jewish Historical Society: "Moyses Hall, Bury St. Edmunds," by Mr. F. Hare.  
MONDAY, Feb. 10, 5 p.m. London Institution: "Meals of our Ancestors," by Dr. D'Arcy Power.  
8 p.m. Royal Academy: "Romanesque Architecture," V., by Prof. G. Aitchison.  
8 p.m. Society of Arts: Cantor Lecture, "Alternate Current Transformers," IV., by Dr. J. A. Fleming.  
8.30 p.m. Geographical: "Movements of the Earth's Crust," by Prof. J. Milne.  
TUESDAY, Feb. 11, 3 p.m. Royal Institution: "The External Covering of Plants and Animals," V., by Prof. C. Stewart.  
4 p.m. Asiatic: "The Etymology of Sabbath," by Dr. H. Hirschfeld; "The Mandukya Upanishad," by Mr. H. Baynes.  
8 p.m. Civil Engineers: "The Manufacture of Aluminium by Electrolysis, and the Plant at Niagara for its Extraction," by Mr. Alfred Ephraim Hunt.  
8 p.m. Colonial Institute: "Imperial Defence," by Sir George S. Clarke.  
8 p.m. Toynbee Library Readers: "The Study of Popular Custom and Belief," by Mr. G. Lawrence Gomme.  
8.30 p.m. Anthropological Institute: "Discovery of Evidence of the Stone Age in Somaliland," by Mr. W. H. Seton-Karr; "Zimbabwe," by Mr. B. M. W. Swan.  
WEDNESDAY, Feb. 12, 8 p.m. English Goethe Society: "Hermann Sudermann," by Mr. R. G. Alford.  
8 p.m. Society of Arts: "Water Purification by means of Iron," by Mr. F. A. Anderson.  
THURSDAY, Feb. 13, 3 p.m. Royal Institution: "Some Aspects of Modern Botany," I, by Prof. H. Marshall Ward.  
4.30 p.m. Society of Arts: "Punjab Irrigation, Ancient and Modern," by Sir J. B. Lyall.  
6 p.m. London Institution: "The Stage, from Shakspeare to Irving," by Dr. Frank Heath.  
8 p.m. Royal Academy: "Romanesque Architecture," VI., by Prof. G. Aitchison.  
8 p.m. Mathematical: "Geodesics on Quaternions, not of Revolution," by Prof. Forsyth; "Solid Ellipsoidal Vortex," by Mr. R. Hargreaves.  
8 p.m. Electrical Engineers: Discussion, "The Electric Wiring Question."  
8.30 p.m. Antiquaries.  
FRIDAY, Feb. 14, 5 p.m. Physical: Annual General Meeting: "The Determination of High Temperatures with the Melometer," by Messrs. W. Ramsay and Eumestopoulos.  
8 p.m. Civil Engineers: Students' Meeting, "The Construction of the Melong to Forbes Railway, New South Wales," by Mr. Sydney Thow.  
9 p.m. Royal Institution: "Fish Culture," by Mr. J. J. Armistead.  
SATURDAY, Feb. 15, 3 p.m. Royal Institution: "Realism and Idealism in Musical Art," III., by Prof. C. H. H. Parry.

#### SCIENCE.

*A Short Study of Ethics.* By Charles F. D'Arcy, B.D. (Macmillans.)

MR. D'ARCY considers that the one serious drawback to recent works on Ethics is that they build without a foundation. Prof. Dewey, Mr. Muirhead, and Mr. Mackenzie have all avoided any expressly metaphysical chapters in their handbooks. Mr. D'Arcy's book, therefore,

"endeavours to give, in small space, an account as well of the metaphysical basis as of the ethical superstructure," and it aims at "engaging the attention of readers who may be repelled by the formidable bulk and difficulty of the great works which give to these questions a more elaborate consideration."

It may be doubted, at the outset, whether Mr. D'Arcy was justified in making so hazardous an attempt. It is probably not without reason that recent writers on Ethics have left out metaphysics so far as possible. A little metaphysical knowledge is, for a beginner, of all superficial knowledge the most deluding; and in writing a treatise on Ethics the policy of all or nothing is the only safe one. Ultimate questions must either be treated exhaustively, as in the *Prolegomena*; or, if the book is to be a genuine Introduction,

the author should wisely be content to rely solely on that καλὴ παίδεια which Aristotle declared to be of absolute necessity. In Mr. D'Arcy's book the metaphysical part, while too difficult to serve as an Introduction, is too condensed to do more than perplex the more advanced reader; and that criticism of opposing theories, which in most recent books occupies so large a space, is, with Mr. D'Arcy, so short as to be almost valueless. Less than half-a-dozen pages for each suffice to condemn the Intuitionist and Utilitarian heresies; and after little more than the same number of pages in the metaphysical Part I., the reader is supposed to be able to grasp the conclusion that "things exist only in so far as they are due to the synthetic activity of the knowing subject!"

Considered, then, as an Introduction to Ethics, Mr. D'Arcy's book can scarcely be called successful. And if it is to be criticised as an original contribution to Ethical thought, the "metaphysical basis" provided is so sketchy and tentative as almost to invite misunderstanding. For example, when Mr. D'Arcy, in the chapter on Will (perhaps the best in the book), argues that

"from the fact that it is only when the self, by an act of attention, has directed itself towards anything, that that thing can enter experience, coupled with the fact that every element in experience depends, for its very existence, upon the principle of relation . . . it is plain that even sensation . . . owes its existence to the active determination of spirit,"

obviously the validity of his argument wholly depends upon the meaning attached to the word "attention." Left as it is, and without further discussion, the argument is neither more nor less than a *petitio principii*.

Mr. D'Arcy's main motive seems to have been the time-honoured desire to reconcile theology and metaphysics. His manner of effecting the reconciliation is to appeal to theology when philosophy breaks down. His whole position is simply a development of St. Augustine's saying that the Divine Being "sciendo ignoratur et nesciendo cognoscitur"; for whenever he has reduced thought to a state of utter helplessness he can always find a safe refuge in the Divine omniscience and omnipotence. Mr. D'Arcy begins by accepting some of the main conclusions of the *Prolegomena*. Things owe their existence to the active determination of spirit: the individual's experience must be recognised as part of the great cosmos of Nature: just as the individual's experience depends upon spirit, so there is a Spirit informing the cosmos of Nature. The first few chapters are thus simply Green recapitulated. But when Green goes on, as Mr. D'Arcy thinks, to identify the World Spirit with the individual's, he refuses to follow him. For when Green spoke of an eternal consciousness making an animal organism its vehicle, Mr. D'Arcy considers that he either deprived man of all real selfhood by making him a mere vehicle, or he identified the self in every man with God. He refuses to tax Green with making the first mistake, and his theology will not allow him to accept the other alternative. Mr. D'Arcy is obliged, therefore, borrowing chiefly from Prof.



Seth's and Mr. Balfour's criticisms of Idealism, to strike out a new theory concerning the subject self. Men are no longer to be considered bound together by the presence of a common rationality, the working in them of an eternal consciousness, but each individual subject is unique and self-centred.

"Every person is separated from every other person by an abyss which thought cannot bridge; and any doctrine which leads to the identification of all persons reduces itself thereby to an absurdity." "Self is for every man unique and ultimate." "The one instance of a plurality which the self cannot unify is the plurality of selves."

And when, after adopting this position, Mr. D'Arcy comes to explain the ordinary facts of morality, he still feels no difficulty. He freely admits that there is no reason why we should be unselfish. Indeed, he willingly accepts Mr. Kidd's contention that reason is essentially anti-social.

"Why should the individual subordinate his private interests to the interests of the community? Why should he deny himself pleasure that others may benefit? No purely reasonable answer can be given to these questions. If they are to be answered at all the answer must to some extent, at all events, transcend reason."

The way Mr. D'Arcy transcends reason is by appealing to God. He tells us that

"thought contains no principle capable of unifying a subjective multiplicity. It is necessary, therefore, to suppose that there is in God a transcendent principle by which He forms the ultimate bond of union among the multitude of persons."

"As Person He gives possibility to Nature; as more than Person He gives possibility to the multitude of spirits."

It will be scarcely necessary to point out the convenience of such a form of argument. An appeal to God as "more than Person" is capable of explaining most difficulties. But whether it be an argument of serious philosophic value is another question. It is one thing to find in the Absolute the full manifestation of that which is now seen only dimly; it is another thing to base an appeal to the Absolute on the acknowledged futility of human reason. To appeal to God when thought is helpless and then make the Divine Being the principle of thought's explanation is, in the last resort, only to expound *ignotum per ignotius*. Moreover, it may be doubted whether Mr. D'Arcy is really entitled to the results he has reached. He goes so far with Green in the first few chapters that it is difficult to see how he can well avoid going farther. We have said that he takes without a murmur the two great leaps which every Idealist theory must take—the leap from the individual's experience to Nature, and the leap from the individual as subject unifying that experience to God, the informing principle of the universe. But, having gone thus far, it is difficult to see why he refuses to allow us to pass from knowledge of ourselves as subjects to knowledge of other subject selves. It cannot be denied that other people enter into the individual's experience; for to do so would be to make the mistake of Solipsism of

which Mr. D'Arcy is so much afraid; and if it be urged that we can never hope to have complete knowledge of any other man's soul, then the same remark applies to our knowledge of everything. No object of knowledge can ever be exhausted. Moreover, if, as is probable, the real reason is that Mr. D'Arcy is afraid of identifying the Divine Spirit with the human, it may be answered that, just as much as Green, he has already done so. For if, as he allows, the individual's experience is identical with a part of the cosmos of Nature, then the spirit informing both must be one and the same.

"With a part of Nature, the cosmos of experience, we are intimately acquainted, and our acquaintance with that part proves that natural things exist only as they are constituted by spirit. Natural things depend upon spirit for their very possibility. Nature as a whole, then, exists only on condition that there is Spirit to constitute it. In other words, if Nature is a fact, God is. God is Spirit because Nature exists."

That is to say, the only way by which Mr. D'Arcy is able to mark his sense of the transition from man to God is by the substitution of a large for a small letter!

The fact is, Mr. D'Arcy has been misled by his logic: his "subject self" is an impossible one. If you leave the knowing subject nothing to know, the phrase becomes meaningless. Yet this is precisely what Mr. D'Arcy does when he says that "the subject can abstract from the concrete and remain still the same self identical subject as before." He reduces the individual to a state of self-centred isolation, the logical result of which is not a confident appeal to religion but the despair of absolute scepticism. Whatever were Green's confusions, he was at all events true to facts. He saw that the whole history of language, institutions, in effect the existence of life at all, depended on the possibility of man knowing man and acting unselfishly towards him. And if he did not explain everything, if his eternal consciousness seems sometimes fantastic in its workings, still, as Mr. D'Arcy himself says, "we are not so committed to the Hegelian conception of the spiritual principle as to expect to understand all mysteries."

H. H. WILLIAMS.

#### CORRESPONDENCE.

##### THE SYRIAC GOSPELS ON MOUNT SINAI.

Cambridge: Feb. 1, 1896.

Mr. F. C. Conybeare will, I am sure, be pleased to learn that there is an incorrect statement in the last paragraph of his interesting article in the ACADEMY of February 1.

The text of Matt. xii. 29 and of Mark iii. 27 in the Syriac Gospels on Mount Sinai is not lost. The former, it is true, has not been deciphered, but it exists. The latter is included in the fresh transcription which is about to be published. It reads:

"No man can enter into the house of a strong man and spoil his goods, except he will first bind the strong man, and then . . . his goods."

AGNES S. LEWIS.

#### SCIENCE NOTES.

SIR WILLIAM FLOWER has been elected a foreign member of the Royal Swedish Academy, in the place of the late Prof. Huxley; Prof. J. J. Sylvester an associate of the Royal Academy of Belgium; and Prof. Ray Lankester a corresponding member of St. Petersburg Academy.

THE annual general meeting of the Physical Society will be held on Friday next, at 5 p.m., in the rooms of the Chemical Society at Burlington House.

AT the meeting of the Royal Geographical Society to be held on Monday next, Prof. John Milne, of Tokyo, will read a paper on "Movements of the Earth's Crust," with experiments and illustrations.

UNDER the auspices of the Sunday Lecture Society, a lecture will be given to-morrow at St. George's Hall, Langham-place, by Dr. D. Morris, assistant-director of the Kew Gardens, on "Wonder-working Plants," with oxy-hydrogen lantern illustrations.

DR. W. R. GOWERS has been appointed Bradshaw Lecturer at the Royal College of Physicians for the current year.

INVESTIGATIONS have recently been undertaken by the Marine Biological Association into the contents of certain bays on the south coast of Devon. The bays selected for the investigations were Start and Teignmouth Bays, both of which are closed to trawlers in accordance with a by-law of the Devon Sea Fisheries Committee. The object in view of which the work was begun was to discover the characteristic features of the localities in question in respect of the food fish they contained. Mr. F. B. Stead, the naturalist in charge of these investigations, has conducted trawling experiments in these localities during the months of October to December, and the most important facts ascertained by him are as follows: Of the different species of fish captured in the bays, plaice and dabs are by far the most numerous; and as of these two species the plaice is, from the economic point of view, far the most important, the large number of competing dabs must probably be regarded as a positive hindrance to the well-being of the plaice, so that any controversy that may be raised as to the advisability of maintaining the by-law now in force should be solely occupied with the consideration of the question whether the closure of the bays to trawlers is necessary or desirable for the protection of the plaice. It has further been shown that the bays differ markedly from one another in respect of the sizes of the fish they contain. Thus, while half the plaice in Start Bay were found to be over 12½ in. in length in Teignmouth Bay half the plaice captured were under 10½ in. A similar difference held in the case of the dabs. A preliminary account of these investigations will appear in the ensuing number of the *Journal* of the association.

#### REPORTS OF SOCIETIES.

MANCHESTER GORTHE SOCIETY.—(Owens College, Annual Meeting, Wednesday, January 22.)

THE REV. F. F. CORNISH, president, in the chair.—The President read a paper on "The Dedication and Prologue in the Theatre in 'Faust.'" The lecturer, after reminding his audience that the Dedication, the Prelude on the Stage, and the Prologue in Heaven were added when the First Part of "Faust" in its present form was published in 1797, maintained that these were necessary to prepare the way for the strange world into which Faust's soliloquy plunged the spectator. This was accomplished—first, by the antique cast of the Prelude, with its rude stage and other equipments, and the implied extempore character of the proposed performance, something after the fashion of the Venetian stage; and, secondly, by the

bold stroke of the Prologue in Heaven, which carried us at once back through the medieval mystery play to the early Eastern dramatic form of the Book of Job. Paraphrasing the Dedication and the Prelude in the Theatre, the lecturer examined them critically with reference to their origin and subject-matter. As regards the origin of the Prelude in the Theatre, Schröder had drawn attention to the fact that in 1791 Goethe read J. G. Foster's translation of Kalidasa's "Sakuntala," and expressed the highest admiration for it. This play begins with a dialogue between the theatre director and an actress. Victor Hehn had rightly cautioned us against supposing that the poet is the defender of the true view of which the Lustige Person and the Stage Manager support only the perversions. When Goethe took up his fragment with a view to completing it in dramatic form, the whole relations between poetry and life, the theatre and the world, the actor and spectator, unfolded themselves to his view. The stage of which the Director, the Poet, and the Lustige Person are brought before us is an ideal stage. The implied extemporised character of the play points to the half extemporised pieces which distinguished the German stage of the last century, referred to in the thirteenth book of *Dichtung und Wahrheit*, and reminds us of Goethe's own account of a play which he witnessed at Venice. The poet is made to speak with the practical inexperience of youth, yet each one of the poet's aspirations is real, and founded in Goethe's own experience. The Director's picture of the crowds thronging to the theatre fills the poet with horror, just as in *Dichtung und Wahrheit* Goethe speaks of the popularity which followed the publication of "Götz," and how he was drawn forth from the quiet and obscurity which can alone favour pure creation. So, too, Wilhelm Meister says that the poet must live wholly in the objects which delight him. The Poet in the Prelude, rejecting with disgust the Director's recipe for the production of a popular piece, recalls Wilhelm Meister's exalted conception of the function of a poet. The Lustige Person urges that it is the young, whose minds are growing, who must be catered for. In *Dichtung und Wahrheit* Goethe says that it was the subject of "Götz," not the treatment of it, which gained the sympathy of young men for the play. Goethe once explained to Eckermann on similar grounds the preference which students showed for Schiller's "Robbers" or "Fiesco" rather than for Schiller's more matured creations. Passing from the Poet to the other interlocutors, the lecturer, after drawing attention to a passage in *Dichtung und Wahrheit* bearing on the introduction of the Lustige Person, said that in the Prelude the latter champions what Victor Hehn calls "poetical realism," urging that the poet should aim at pleasing the young by striking boldly into the stream of life as we all live it: to do this the poet need not be young, he has only to strike the familiar lyre with spirit and grace, to sweep along with sweet digression towards a self-appointed aim. In February, 1829, Goethe remarked to Eckermann that his "Iphigenia" and his "Tasso" succeeded, because he was young enough to be able to penetrate and enliven with his sensuousness the ideal matter of the plays. The whole passage illustrates Goethe's satire upon the view taken by the Lustige Person. The Director is the guardian of the fund out of which the expenses are to be paid. Goethe takes the opportunity here of giving many a shrewd hit at the German audience of his day. As it is put in *Wilhelm Meister*, the rude man is contented if he sees but something going on. The confused judgment which marked a German audience is commented on by Goethe in a conversation with Eckermann in 1824. The Manager's idea is to overwhelm the audience with quantity, to distract them, but his main aim is to make the thing pay. This material point of view is not without its higher side, as Goethe insisted one day to Eckermann. "The prohibition of 'Tartuffe,'" said Goethe, "was a thunderclap to Molière—but not so much for Molière the poet as for Molière the director." In art as in morals there are paradoxes. "Scott said he did not care a curse about what he wrote [writes Edward Fitzgerald to Fanny Kemble], and I don't believe it was far otherwise with Shakespeare."—An interesting discussion followed the paper.

FOLK-LORE SOCIETY.—(Annual Meeting, Wednesday, January 22.)

EDWARD CLODD, Esq., president, in the chair.—The report of the council referred to the progress of the collection of county folk-lore and of a bibliography of all the British literature on the subject; as also to the loss which the science has sustained by the deaths of Prof. George Stephens, Dr. Robert Brown, M.M. Ploix, Luzal, Dragomann, and Prof. Fleury.—In the address which followed, the president, after a brief survey of the work of the year, and reference to the less direct but potent influence of the society in the collection and study of folk-lore in manifold directions, as also in the issue of works of the high stamp of Miss Roalfe Cox's *Introduction to Folk-lore*, Mrs. Gomme's *Dictionary of British Games*, Mr. Nutt's *Voyage of Bran*, and Mr. Jacobs's *Barlaam and Josaphat*, made allusion to the justification of his remarks on the methods of the psychical researchers, as opposed to those of the folk-lorists, in his former address. The detection of the woman Eusapia Paladino, for whom such remarkable claims had been made, and who had found a quasi-defender in Mr. Andrew Lang, had seriously weakened the force of Mr. Lang's reply to Mr. Clodd's strictures. Desiring that the main theme of the address should be supplemental to that of the former address, namely, the contention that folk-lore—which was then defined as the psychical side of anthropology—brings its support to the theory of man's evolution, Mr. Clodd applied this somewhat in detail. Criticising the hesitating attitude of most folk-lorists in face of the great significance of the materials in hand, he brought home his meaning by showing the real drift of such books as Mr. Frazer's *Golden Bough* and Mr. Hartland's *Legend of Perseus*. The central idea of Mr. Frazer's book is the "conception of the slain god." He becomes incarnate in man, animal, or plant, and is slain: both the incarnation and the death being for the benefit of mankind. Moreover, he is eaten, in the barbaric belief that his attributes and powers are thus absorbed; for "by eating the bread and drinking the wine the worshipper partakes of the real body and blood of his god." So the act becomes a solemn sacrament. Mr. Clodd then cited the Catholic doctrine of Transubstantiation, and the Protestant doctrine of the Eucharist, to show that these are the lineal descendants of the barbaric idea of eating the god, whereby the communicant becomes a "partaker of the Divine nature." The central idea of Mr. Hartland's book is complementary to that of the *Golden Bough* in its collection of barbaric legends of miraculous conceptions and virgin births; and Mr. Clodd sought to show that there is no discontinuity between these legends and the fundamental idea at the core of them, and those which took shape in the Christian doctrine of the Incarnation and other outcomes of the belief in superhuman personages born of virgin mothers. The persistence of barbaric ideas and their outward expression throughout the higher culture, the fact that all changes in popular belief have been superficial, was then illustrated by four examples drawn from current practices—namely, Exorcism, Baptism, Orientalism, and Divine Judgments. In the Services of Holy Week from the revised Sarum Missal the "priests" are directed to exorcise the devil from flowers. The utterance of the Bishop of Cashel, that "baptism conveys spiritual grace," was shown to be the lineal descendant of the barbaric animism which accredited everything with life, baptism itself being the old pagan lustration. The burial of the late Bishop of Winchester with his feet to the East was shown to be connected with the widespread barbaric rite of orientalism. And the circular of a reverend politician, in which the judgment of God was declared to have been manifest in the attack of influenza which Lord Rosebery suffered on the day before he introduced the Welsh Disestablishment Bill, was equated with the omens and portents which are the apparatus of the "medicine man." Mr. Clodd then cited passages from the works of Burton, Hobbes, and Conyers Middleton, in which the continuity between past and present was illustrated, and ended by summarising a large number of rites and customs traceable to pagan and barbaric sources. The conclusion deduced therefrom supports the theory of man's psychical unity, and the demand for the inclusion of all belief and ritual as within the special province of folk-lore for investigation.

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, January 27.)

PROF. LIVING, vice-president, in the chair.—Prof. J. J. Thomson, president, read a paper on "Longitudinal Vibrations in connexion with Recent Photographic Discoveries." This paper discusses the theory of longitudinal waves from the point of view of the electro-magnetic theory of light, and shows that on that theory longitudinal waves can exist (1) in a medium containing moving charged ions, (2) in any medium, provided the wave length is so small as to be comparable with molecular dimensions, and the ether in the medium is in motion. It is shown that it follows from the equations of the electro-magnetic field, that the ether is set in motion in a varying electric field. These short waves would not be refracted; but in this respect they do not differ from transverse waves, which on the electro-magnetic theory would not be refracted, if the wave length were comparable with molecular distances. The properties of the longitudinal waves are developed in the paper. The author exhibited a number of photographs which had been taken at the Cavendish Laboratory by Prof. Röntgen's method, and experiments made on the Röntgen rays were described. In one of these experiments the photographic plate was placed inside the vacuum tube, so as to intercept the rays between the cathode and the walls of the tube; in this case the plate was not affected, showing that the fluorescence of the glass is necessary for the production of these rays. Other experiments were made to see if they could be excited by fluorescence without a cathode; the ring discharge was produced in bulbs and caused a vivid phosphorescence; a plate protected by cardboard when exposed to the bulb for an hour was not affected, nor was any greater effect produced when the bulb was filled with a gas such as oxygen which phosphoresces under the discharge. It thus appears that both a cathode and a phosphorescent substance are required for the production of these rays, and that one without the other is inoperative. A series of experiments were made by taking photographs through tourmaline plates, (1) with their axes parallel, (2) with their axes crossed: it was hoped by this method to get some evidence as to whether the rays were longitudinal or transverse. A considerable number of photographs were taken in this way, but no difference could be detected in the obstruction offered to the rays by the tourmaline plates in the two cases. Another method of investigating the same question was described, based on Elster and Geitel's discovery of the influence of the plane of polarisation of light on its power to discharge electricity from a metallic surface. The experiments, which were not concluded until the day after the meeting of the society, show that these rays exert the most powerful effect in discharging electricity, whether positive or negative, from an insulated electrified metal plate exposed to their influence. A bulb separated from the charged plate by a board of an inch thick covered with several layers of tinfoil exerted a most powerful effect, and it was not until the thickness of the metal between the bulb and the electrified plate was nearly  $\frac{1}{2}$  of an inch that the effect ceased to be perceptible. The electrified plate is a much more delicate detector of these rays than the photographic one, and is more suitable when measurements are required. These results, though by no means conclusive, are in favour of the vibrations being longitudinal.

## FINE ART.

### OLD MASTERS AT THE ROYAL ACADEMY.

#### III.

WHEN Decamps was at the height of his reputation, he was, above all things, renowned as a painter of light. Now, looking at his splendid pages of Eastern life, as he saw it before the glamour and the strangeness had for ever been rubbed away; comparing them with the works of those who were more truly *luminaristes*, we seem to see rather the patterns and colours of light, than light itself. "L'Abreuvoir" is, nevertheless, a superb example of his power and of his convinced attitude as an orientalist.



Another painter of the same group, who, until his promising career came to an untimely end, in 1847, was by many looked upon as Decamps' rival, was Prosper Marilhat. His "Banks of the Nile" is neat and hard, what we should call "tea-boardy," yet not devoid of charm in its peculiar and now *démodé* style.

In the battle of the nations and styles at the Old Masters' this winter, it is certainly Meissonier who comes off worst. Of the "Polichinelle" we prefer to say nothing; but the "Bravi" and the "Amateurs d'Estampes" are admirable examples of his middle period: marvels of patient study, of mingled breadth and finish—worthy, indeed, in these respects, to compare with the productions of any among the great Dutchmen who as a rule hang on these very walls. Technically Meissonier's greatest faults are his lack of suppleness in design, and his hotness of colour, still further aggravated by the unpleasant tone of his shadows. And how little do his frigid conceptions go to the root of things; how entirely, even apart from mere subject, do they belong to the realms of drama and comedy! His exact position in art it is not easy to define. With all the wondrous accomplishment of its kind shown in the works of the class to which these panels belong—the works at which the larger public still gaze in open-mouthed astonishment—it is by no means clear that the world would be much the poorer were they to be altogether subtracted from the sum of the century's achievement in painting.

The best of Jean-François Millet's pictures at the Academy is the well-known "Wood-Sawyers." It is not a subject giving full scope for the expression of his large and noble conception of rustic life, yet it affords proof of his rare power to ennoble a simple motive, without false idealisation, by neglecting its merely accidental surroundings and selecting with an unerring instinct its essential elements of character and expression. No Greek group or frieze could well be finer in rhythmic movement than this simple design of coarse, massive French peasants at work sawing and chopping tree-trunks. And the main difference between Millet and our Frederick Walker is: that the latter *will* be a Greek at whatever cost, that he forces his labourers *quand même* to assume the god, while Millet, by the more natural method of generalisation and suppression of what is not absolutely vital from his point of view, shows the god even through the meanest rustic. To see the Barbizon masters in a large and representative series one must go to the Grafton Gallery, where the great collection of Mr. J. S. Forbes, less these examples contributed to the exhibition of the Royal Academy, is now to be found. Though the little canvas "Rome"—with its foreground of dark Pincian Hill and beyond it the dome of St. Peter's, opaline in the evening light—is an early example, still hard and angular, it is nevertheless full of the peculiar beauty inherent in so august a scene, yet so seldom worthily expressed. Still finer is the "Avignon," with the Rhone twisting through the canvas like a blue ribbon, and the great Castle of the Popes making, as it were, the backbone of the design. The later Corot—the one we know best—is shown in two examples, "Evening" and "Landscape—Ville d'Avray," both of good quality, yet neither of any great distinctiveness. The "Evening" strikes the beholder as echoing a little too closely other and more spontaneous idylls from the same brush.

Seldom has such an opportunity been given as the Academy now furnishes for comparing the Barbizon group of painters with the master whom France now formally recognises as their pioneer in landscape—we mean, of course, Constable. To him we shall refer presently in dealing

with the English pictures. His splendid painted prose, vibrating as it does with the life which is everywhere in nature, is in some important respects superior to the work of any of his French followers. Where they excel is in giving a more personal, a more moving interpretation of the everyday nature in which they, like their English predecessor, delight. Take, for instance, Théodore Rousseau's "The Arched Bridge" here. The sombre scene, with a sky the blue of which is almost veiled by threatening cloud, is only the valley of the Seine seen from the terrace of St. Cloud, and there has been no attempt to lend to it any other than its own character. Yet, with how rare an intuition Rousseau brings us into sympathy with this mood of nature, or rather excites in us the mood with which such a scene is most naturally in consonance. The beautiful sunset motive, "The Fisherman," by Diaz, would in itself prove his relationship to Rousseau, whom he sometimes equals or excels in pictorial charm of the more obvious order, though the inspiration does not come so fresh from the fountain-head. In those great pages of nature in which Troyon sums himself up—such as the "Boeufs se rendant au labour" of the Louvre, and the "Vallée de la Touque"—he is at least the equal of any of his great contemporaries. Elsewhere he sometimes falls below their highest level, less as a craftsman than as an artist. The picture strangely catalogued as "Le Troupeau ramenant" is for him unusually lyrical in mood: beautiful as it is, the little canvas is not one from which, by itself, one would learn much as to the artist. Daubigny's magnificent "Moonlight" was at the Royal Academy in 1866, and was then treated with scant courtesy. There is an indescribable, an almost tragic beauty in the simple scene—a poem of the sky, in which the earth plays an important, yet subsidiary, part. Only dimly lighted by a moon whose radiance the fleecy clouds everywhere clothing the sky seem to absorb, the fields, the humble cottage of the peasant folk who are seen hastening home, carrying the new-born lambs, gain a mysterious beauty, and lose nothing of simple truth. With the canvas of Bastien-Lepage, absurdly misnamed here "Marie Bashkirtseff," we come down as late as 1882—that is, within two years of the young master's death. The young Russian lady, whose personality has overmuch occupied the English public of late years, was, at the date of this picture, at least twenty years of age; and her half modish, half Bohemian, and wholly northern appearance had nothing in common with that of the simple child of eight or nine whose face here peeps forth from a dainty hood of grey and rose. Hardly anywhere has Bastien-Lepage handled the brush better than here: the atmospheric environment of the figure, presented as usual in an even grey daylight, is given in perfection, and the whole thing has a homogeneity, both of subject and technique, which the work of this lamented painter too often lacks.

The English masters of the eighteenth and nineteenth centuries hold their own bravely, and serve once more to show the singular independence from contemporary foreign influence of our school until quite recent times. It was the Netherlands, Dutch and Flemish, of the seventeenth century, and the Italians of the mature and declining Renaissance, whom we followed, or rather under whose guidance we freely developed ourselves. The influence of France in the eighteenth century, except in decoration and the smaller arts, amounted to little or nothing.

The "Portrait of the Painter, his Wife and Child," by William Dobson, is chiefly interesting as demonstrating what a thoroughly second-rate, clumsy painter Van Dyck's English follower

was. He here exaggerates his master's chief fault, the lack of the power to bind together in a moderately convincing fashion a number of figures comprised in the same portrait-group. As usual, Sir Joshua Reynolds is represented by a series of canvases—some superlatively good, some uninteresting and second-rate. Within the last category comes certainly the weak, faded "Portrait of a Lady" (Mr. Greville Douglas)—to our thinking by no means a convincing Reynolds, and certainly an indifferent picture. The "Portrait of Lady Sondes," though it may not captivate the lovers of Sir Joshua's suavity and mundane elegance, is in many respects one of his most magnificent pieces of execution. Not particularly well placed on the canvas, the youthful figure, crowned with a huge black, be-ribboned hat, has less of the usual self-conscious fascination than of that wonderful directness and vitality which one looks for rather in the works of a Velazquez, a Frans Hals, or a Gainsborough. Those two exquisite inventions, "Mercury as a Cutpurse" and "Cupid as a Linkboy," can at this stage of their destinies be enjoyed only as designs. A too drastic restoration or renovation has rendered it difficult indeed to recognise, in the smooth, dull surfaces, the master's own handling. It is in such things as these that he is incomparable, and carries away the palm from his great rival Gainsborough. Reynolds is an inventor: whether in portrait or fanciful study, he puts his subject before the spectator in such a personal, novel fashion that it leaves its imprint for ever on the brain. Perhaps as a painter he was never quite so brilliant or so overflowing with vitality as Gainsborough is, for instance, in the "Blue Boy" here, or in other exceptional masterpieces that could be named. The majestic "Mrs. Siddons as the Tragic Muse," occupying a post of honour in the Great Gallery, exercises its wonted spell, and shows Sir Joshua for once wholly successful in that idealistic style in which he counts few completely satisfactory achievements. The "Blue Boy" invites discussion as little as does the last-mentioned great canvas—its neighbour here, as it is in the gallery of the Duke of Westminster. Van Dyck, who is avowedly the model, has perhaps attacked the special pictorial problem—that of treating large masses of shimmering blue in a full light—with more frankness and brilliancy, if with less cunning in evasion, than his English descendant; and he has certainly invested his portraits of aristocratic youths with a supreme distinction which Gainsborough, with all his fashionable aplomb, cannot match. To this his champions would, no doubt, reply that Master Buttall, though a handsome, bright-eyed young fellow, is not Lord Bernard Stuart or the young Duke of Buckingham. Where Gainsborough triumphs is in the supreme vigour and skill with which he places his young model on his legs in the foreground of the lurid landscape; in the life which, like a very Prometheus, he breathes into him. The "Portrait of Thomas Hibbert, Esq., of Chalfont," is one of not a few Gainsboroughs which go to prove that in treating the uncompromising scarlet of a cloth coat he was generally less than happy; the face, though its tones are forced to suit the hot scheme of colour, is capital and modelled with unusual care. An agreeable half-length of rather superficial and conventional character is the over-cleaned "Portrait of Lady le Despencer." More decorative, more personal, yet also a little superficial in the swiftness of its execution, is the brilliant "Portrait of Lady Margaret Fordyce."

Gainsborough's mood is as different in landscape, as far from being the buoyant one which is natural to him in giving his inter-

pretation of a human individuality, as his schemes of colour in this branch of his art are, in the majority of cases, different from those in which his greatest masterpieces of portraiture are conceived. In landscape we generally have the sunset radiance permeating half-transparent spaces of gloom, and with it the reflective mood, melancholy, yet not to the point of sadness. Of three canvases exhibited in the Great Gallery, No. III., the "Landscape with Cattle and Figures," is the finest. It is a decorative harmony on a motive taken from nature, rather than a true representation of nature as Constable would have understood it; yet it has a rare beauty and unity of its own. In "The Harvest Waggon" one is struck by the happy treatment, if not precisely by the accurate drawing, of the figures, the horses, and the waggon. Altogether inferior, and indeed a very puzzling piece, is "The Girl at the Stile."

Romney, among some things of important dimensions which are perfunctory and tiresome, has a charming, slight half-length, "Mrs. Glyn," done with just that vivacity and truth which the painter sometimes crushed out when he finished. A solid piece of portraiture, too, with a more self-assertive individuality than Romney generally allows to his beauties, is the "Lady Eliot, afterwards Countess of St. Germans." It is unfortunately marred by the excruciatingly unpleasant quality of the colour in the lady's draperies—a wan pink and an acid, yellowish green.

Turner is here in well-nigh all his styles, and will no doubt by his out-and-out admirers be equally accepted in all the canvases for which he is responsible, though their merit is very unequal. Stately and pathetic in its austerity, profoundly rooted in truth, is the "Conway Castle," which may be taken to represent the climax of the first manner, though there is to be noted in its design a certain want of unity, a certain superfluity of motive and fact incompletely harmonised. The much-injured "Rome from Mount Aventine," first exhibited in 1836, is an example of Turner at his worst, one of those landscapes in which he parts company with Nature, and gives us—as he does only when his flight droops and his inspiration is dried up at the source—something falsely romantic in its stead. Much better, and better preserved, is the companion piece, "Modern Rome, Campo Vaccino." The fair, twilight vision of the Eternal City is here, at any rate, founded on a study of nature poetised in a more legitimate fashion. True romance, akin in quality to that of a Spenser or a Keats, is the essence of the beautiful "Pluto and Proserpine," first seen in 1839. Here the painter so carries us with him that we do not stop to dissect his beautiful dream-world, where shadowy, rainbow-hued forms move, where rills flow from the heights, where the gold of sunset yellows the tree-tops, and makes fair the valleys of the mysterious land. Latest of all is the astonishing "Blue Lights to warn Steamboats off Shoal Water," exhibited in 1840. Notwithstanding the formal realism of the title, the picture is one of those dazzling fantasies in which none but a Turner would have dared to indulge; and, being in unusually good preservation, it may count as a typical example of its class. Dissect the work as mere representation, as mere reflection of the thing seen, and you leave little or nothing behind. Take it as the poignant expression of what the far-reaching vision of the painter and the poet-divine in such a subject—as a suggestion of what it called up in his troubled soul—and it is incomparable. It is here that Turner differs absolutely from a brilliant Impressionist of to-day, such as Claude Monet, whose work is only valuable as reflecting with an impersonal truth of representation not

hitherto attained certain beautiful, ephemeral aspects of the outer world.

By Constable we have a "Landscape," with Dedham Church in the distance, calling up memories of the more famous "Dedham Vale," about which there have been lately so many heartburnings. Then the famous "Dedham Lock, or the Leaping Horse," an intensely vigorous work of the later time, with all the exaggerations of illumination and technique belonging to that period. Much more legitimate in style, and nearly resembling, in its relatively even method of execution, the famous "Hay Wain" which revolutionised the art-world of France in 1824, is "Stratford Mill, on the Stour, near Bergholt," painted in 1820. In many parts of this landscape there is an incomparable freshness and beauty. Who ever painted better, or indeed so well, the sheen of a pure, quiet pool or the glancing of the silver stream as it quietly winds through its low grassy banks? And yet the scene—of no very striking beauty in itself—is reproduced to perfection, rather than grasped as a whole, and then given forth, a new thing, with the impress of the painter's own individuality once for all stamped upon it.

Few pictures in the exhibition are more beautiful than John Sell Cotman's "A Calm," a simple study of the seashore, with three barges motionless on the calm, grey-green expanse. A transparent haze is between water and sky, making them seemingly one; the seagulls flying low, and marvellously well-placed in the foreground of the picture, constitute the only element of life in it. Not less beautiful is the "Seashore" of Bonington, with its rain-washed evening sky expanding dome-like and vast in its pure, pale radiance. He has noted with singular truth the effect, on figures and objects in the foreground, of the sun's last rays, slanting almost horizontally ere they altogether vanish.

CLAUDE PHILLIPS.

## CORRESPONDENCE.

THOUGHTS FOR ST. PAUL'S.

Nottingham: Feb. 1, 1896.

Lord Leighton will be fittingly interred in St. Paul's, and doubtless some adequate memorial of him will be placed there. It is to be hoped that this will form a part of the general scheme of decoration, and that it may, if possible, incorporate his own noble design, "And the Sea gave up the Dead which were in it."

A greater designer than Leighton, though not a greater artist, William Blake, supreme in the supreme gift of imagination, lies buried in an unknown grave and without a public memorial. The two men offer in many respects a striking contrast, yet both must be reckoned among the disciples of Michelangelo, and the work of both at its best has something of that architectonic character so often lacking in modern art, so essential to the decoration of a great building. Dr. Garnett has lately suggested that there could be no better monument to Blake "than his own 'Death's Door' . . . treated as a bas-relief, with the necessary modifications." James Smetham (Essay in Gilchrist's *Life*, 2nd ed., ii. 350) dreamed of a building, which one might perhaps compare to the Arena Chapel at Padua, wholly consecrated to Blake's memory, and to his greatest work, the sublime *Job*. But in this connexion I prefer to recall the conversation of Samuel Palmer with Blake himself (*ibid.* i. 346):

"He loved to speak of the years spent by Michael Angelo, without earthly reward, and solely for the love of God, in the building of St. Peter's, and of the wondrous architects of our cathedrals. In Westminster Abbey were his earliest and most

sacred recollections. I asked him how he would like to paint on glass, for the great west window, his 'Sons of God Shouting for Joy,' from his designs in the *Job*. He said, after a pause, 'I could do it!' kindling at the thought."

Westminster, I fear, does not afford a field suited to the execution of such a project; and, though Blake truly owed much to the Gothic spirit, he owed no less to the painter of the Sistine, whose example he treasured. What is needed, in justice to the artist's memory, is that some of his best work should be reproduced in a permanent form in some not unworthy building, and on a scale appropriate to the grandeur of his colossal design. And it seems reasonable to suggest that for this purpose an opportunity might be found in connexion with the work of decoration now in progress at St. Paul's, a work which must some day proceed from the choir to the transept, and perhaps even to the dome.

When that day, which may be yet far distant, is reached, I hope the artist will avoid the error of breaking up the surface of the cupola by conventional architecture or geometrical lines. The proper effect of such a surface depends upon its unity, continuity, and infinite gradation; and, if I may use the expression, upon its universality of direction and extent, facing us along all radii, and turning every way, like the visible sky. And this effect must be in great measure lost or spoiled, if the surface is broken up into definite areas or panels. Rather, I think, at the first springing of the vault should appear Water, whether that of Death or of Life. Beyond and above this the Celestial Country, peopled by that great multitude which no man could number (Rev. vii. 9), wherein Humanity should be represented by her noblest names.

"Per sacra lilia, perque virentia germina florum,  
Expatibitur, ac modulabitur ordo piorum."

Higher yet, as in mid-air,

"Angels ascending and descending, bands  
Of guardians bright."

While a radiance as of the Divine Glory should proceed from the central opening, and the vault of the lantern should bear, as at Ely, an image or symbol of the Divine Presence.

"All that is manifest  
Is but a token,"

but it is the function of Art to supply that token,

"And what in wavering apparition gleams  
Fix in its place with thoughts that stand for ever."

In conclusion, I trust it will be understood that these suggestions are put forward with entire deference to the judgment of Mr. Richmond.

GREY HUBERT SKIPWITH.

## THE BEWCASTLE COLUMN.

Marburg: Jan. 31, 1896.

As my monograph on the Northumbrian runic stones (Marburg: Elwert) may not reach all that are interested in the subject, I am anxious to repeat here a wish expressed in the concluding remarks (*op. cit.*, p. 46f.); namely, that the Bewcastle column (*circa* 670) should without delay be made accessible in plaster-casts (and photographs taken from them) in one or several of the science and art museums. This is almost more important than the preservation of the original, which, especially the principal inscription on the west side, is, however, in its present situation in Bewcastle churchyard, pitifully exposed to the ravages of time, and appears to have notably suffered even since the days of Maughan and Haigh.

WILHELM VIETOR.



## NOTES ON ART AND ARCHAEOLOGY.

THE next few days may be somewhat eventful ones in the history of the Royal Academy of Arts. The place of "Frederic, first Lord Leighton of Stretton," as its president, has to be filled—at all events temporarily; and at least two Associates—one of whom is practically bound to be an essentially English landscape painter, imbued with the great traditions—will be added to the lower grade of the Academic body. For the presidency—at all events for the time—Sir John Millais has, it is reported on quite the best authority, been all but secured; but were Sir John at the last moment to decline acceptance of the post, even for a season, the place would fall probably either to Mr. Val Prinsep or to Mr. W. Q. Orchardson, in one or other of whose hands it is likely to rest eventually. While these distinguished names by no means exhaust the list of possible presidents who would be received with cordiality on the part of the public, it is probable that we have mentioned all who might hope at present to secure anything like the practical unanimity of their brethren. The Academy is bound to have a considerable painter at its head, but it is not bound at all to have such a painter as is a man of genius; for as time goes on, not only the ceremonial functions, but the business organisation and the conduct of the affairs of the body in view of the world, tend to increase in importance, and it is essential that the Academy shall be represented in its counsels with keen and proved ability in affairs, and in society with splendour and presence. Nor will it be the slightest disadvantage if the precise aims in painting of its new chief should differ even widely from those of its late illustrious head; for it is undesirable that the Academy should give colourable excuse for the assertion that it lacks width of sympathy, and that in its view "High Art" is confined to a particular groove.

THE March number of the *Magazine of Art* will be enlarged, in order to include a record of the works of the late Lord Leighton. A number of representative pictures and drawings will be reproduced, in addition to several portraits, while a photogravure of "Perseus and Andromeda" will form the frontispiece.

THE exhibitions to open next week include: water-colours by members of the Dudley Gallery Art Society, at the Egyptian Hall, Piccadilly; and a collection of pictures by the leading artists of Holland, at the Continental Gallery, New Bond-street.

AT the meeting of the Anthropological Institute on Tuesday next, Mr. B. M. B. Swan, Mr. Bent's companion on his archaeological expedition to South Africa, will read a paper on "Zimbabwe."

WE have received a reprint from the *American Journal of Archaeology* of one of the papers of the American School at Athens, describing the excavations of the theatre at Eretria in 1894, by Mr. Edward Capps. Apart from technical details, the chief interest lies in the explanation given of the large, carefully built tunnel or vaulted passage under the scena. Mr. Fossum, in the first report on these excavations, regarded this tunnel as the means of communication for the chorus between the upper and lower levels. In reply to objections from Mr. Ernest Gardner and others, Mr. Capps now suggests that it may have been used for the processions of priests, public officials, &c., who entered the theatre at festivals after the sacrifice at the altar. The ordinary entrance of the chorus, as of the actors, he thinks must have been through doors in the *parodoi*, some of which can still be traced. He further maintains that the existence of this tunnel—which is much better

preserved than the similar ones at Sicyon, Magnesia, and Tralles—supplies the strongest evidence in favour of Dr. Dörpfeld's theory of the Greek stage; for it shows that actors appeared in the orchestra at Eretria at a period possibly not far removed from the age of Vitruvius, at a time when a Vitruvian proscenium, whether of wood or of stone, was standing.

## THE STAGE.

## STAGE NOTES.

FEW things are more noticeable on our contemporary stage—especially in view of the extraordinarily perverted taste of the greater portion of the public in narrative fiction—than the continued and long success of anything so simple as "The Professor's Love Story." It is even now drawing good houses at the Garrick, and is played still with a freshness as well as a finish which is entirely remarkable. Criticism of the piece itself would doubtless be accounted belated at the present time; but it is impossible to resist the remark that the piece is healthy and charming and dexterous as a whole, albeit not altogether free from conventional stage devices, like the finding of the letter to Miss Goodwillie in the old letter-box twenty years after date—a dodge resorted to by the dramatist simply because it is necessary, at a certain point, to cause a sudden revulsion of feeling in the breast of the worthy lady, and this is the readiest, though also the cheapest, means to effect it. The piece, again, is beaten out remarkably thin—in the sense, we mean, that while there is very little incident there is likewise but little development or subtlety in the study of character. The actor does nearly everything; but the dramatist, to do him justice, has given the actor a good framework; and though several of the devices the popular Mr. Barrie employs are not such as would be considered for a moment as legitimate by any serious and penetrating artist in narrative fiction, they are sanctioned on the stage, where the popular playwright's art scarcely ever probes to the depths of things. The piece, in any case, is a wonderful relief after the tiresome presentation, right and left, of the woman not only with a past, but an infinite past. It is bright, optimistic, agreeable, and we welcome it. Though from end to end passion, in which Mr. Willard is so strong, is never even approached, so various and so rich are the resources of the actor in fanciful and sympathetic comedy, that the part of the professor so tardily and strangely suffering love remains one of his best. We shall not be sorry, however, when Mr. Willard again presents himself in a rôle which permits the exhibition of feeling profounder and more vehement. In "The Professor's Love Story" no other man's part is of any real importance. Miss Nanny Craddock is delicate and not ineffective as the young Dowager Lady Gilding; but greater individuality is displayed by Miss Annie Hughes, whose manner is at once simple and pleasantly acidulated, and whose art within its obvious limitations is so neat and so complete. Nor again can individuality be said to be lacking in the slightest degree to a young actress whom we see for the first time—Miss Keith Wakeman—who plays with admirable freedom and vigour. There are one or two scenes—that in the harvest field especially—which forced on us the question: Have we not here the actress who, more almost than anybody else, could look, and be, Tess of the D'Urbervilles? It is quite possible, of course, that she might somewhere fail, but we are certain that she would somewhere succeed.

AT the London Institution, on Thursday next, Dr. H. Frank Heath, of University College, will give a lecture on "The Stage, from Shakspeare to Irving."

## MUSIC.

MR. MARK HAMBOURG gave a second piano-forte recital at St. James's Hall on Tuesday, when he more than confirmed the good impression made at the first. His performance of Schumann's "Fantasia" (Op. 17) was remarkable. As a mere technical display, it was extremely brilliant; the second movement, over the difficulties of which so many pianists have stumbled, was rendered with energy, and with only one or two unimportant slips. We name the technical side first, though it is not the most important. With well-disposed fingers and hard practice, mastery of the keyboard can be acquired; of this the number of skilful pianists now before the public gives proof. Mr. Hambourg has, in addition, a true artistic nature. In his playing of the Schumann piece he brought his audience directly in communication with the composer: from the notes he evolved the living spirit of the music. In other pieces the same was felt, though not perhaps to the same extent. It is this feature of Mr. Hambourg's playing that specially commends itself to us, and if, as seems likely, he aims at interesting, not merely astonishing, his audience, his quickly acquired fame will increase and endure. He commenced his first concert with an arrangement of one of Bach's organ Fugues. We were glad, therefore, to find the master properly represented this time by a genuine clavier piece, and one of his greatest—the Chromatic Fantasia and Fugue. Of late, transcriptions of Bach and other masters have been far too much in vogue. Mr. Hambourg, it should be stated, is still several years under twenty, and only this week he was naturalised as an Englishman.

A JUBILEE performance of Mendelssohn's "Elijah" is to be given in the summer at the Crystal Palace. This oratorio, during its long career, has met with no dangerous rival, and its hold, therefore, on the public is still as great as ever. "Elijah" may not be an ideal oratorio, but it is certainly the greatest work of its kind since Handel. Therefore the fiftieth anniversary of its production at Birmingham deserves special commemoration.

MR. DAVID BISPHAM'S third concert of modern music of various schools will be given on Tuesday afternoon at St. James's Hall, under the patronage of Princess Christian. The programme includes solos by Miss Fanny Davies at the piano, and by Signor Piatti on the violoncello; and also two recitations by Mr. Hermann Vezin.

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